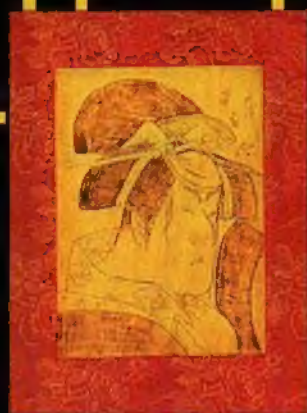


Crafts 'n Things



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Clothes Dryer ☒ Yes ☐ No

Hair Group:

- ☐ Blonde ☐ Silver
☒ Brunette ☐ Black
☐ Redhead

Skin Type

- ☐ Dry ☐ Dry
☒ Normal ☒ Normal
☐ Oily ☐ Oily

Hair Type

- ☐ Dry ☐ Dry
☒ Normal ☒ Normal
☐ Oily ☐ Oily

Number of children

- ☐ none ☐ 2
☒ 1 ☐ 3 or more

Check ages of your children

- ☐ Under 2 ☐ 6-11
☐ 2-5 ☒ 12-17

Do you own a pet?

- ☐ Dog ☒ Dog & Cat ☐ None
☐ Cat ☐ Other

Name Mrs. F.E. Drummond H548
PLEASE PRINT FIRST NAME LAST NAME

Address R. 2 Pine Pitch Rd. Apt. _____

City Cedarburg State Wis. Zip 53005

Do you have a telephone? ☒ Yes ☐ No

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you to take this all-time

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when you join and
agree to accept only
two more selections
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ALSO FREE

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Needle
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1,400 Illustrations • 548 pages
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If you love to make pretty needlework projects, then The Needle Arts Society is for you! As a member you'll be offered exciting new craft kits in every area of needlework — Embroidery, Needlepoint, Applique, Knitting, Crochet, Macrame, Weaving, Quilting, Patchwork, Stitchery and more. Plus informative new books at savings up to 30% off regular publishers' editions.

The Society's experienced needle arts buyers select and approve every kit and every book for accuracy and quality. Books and kits for all skill levels in all types of needlework will be offered and every kit is guaranteed to contain only the highest-quality materials.

For starters, take the *Good Housekeeping New Complete Book of Needlecraft*—worth \$9.95—for only \$1 plus shipping and handling with trial membership. The Needle Arts Society, Box 1155, Terre Haute, Indiana 47811.

HOW THE SOCIETY WORKS

Every 4 weeks, 13 times a year, you will receive the Society Bulletin, which fully describes and reviews the forthcoming selection. If you want the selection, do nothing and it will be shipped to you automatically. If you want an alternate or no selection at all, notify us by returning the form provided by the date specified. That date will allow you at least 10 days to decide. If, because of late mail delivery of the Bulletin, you should receive a selection without having had the 10-day consideration period, the selection may be returned and the Society will pay the postage.

You need take only 2 selections or alternates (books or kits) during the next year at low members' prices, plus a small shipping and handling charge, and you may resign any time thereafter.

*Club Edition



LPP

The Needle Arts Society

1400 No. Fruitridge Ave., Box 1155
Terre Haute, Indiana 47811

Please accept my application for membership in The NEEDLE ARTS SOCIETY and send me the \$9.95 *Good Housekeeping New Complete Book of Needlecraft* plus my assortment of 42 FREE needles and 2 Yarn Needle Threaders. Bill me just \$1 plus shipping and handling. I agree to the terms of membership as described elsewhere in this ad.

NO-RISK GUARANTEE: If not delighted, I may return my introductory package within ten days to cancel membership and I will owe nothing. The Assortment of 42 Needles and 2 Yarn Needle Threaders is mine FREE no matter what I decide.

7800070

Print Name _____

Address _____ Apt. # _____

City _____

State _____ Zip _____

Do you have a telephone? ☐ Yes ☐ No. Z8-N31B
NOTE: All applications are subject to review and The Needle Arts Society reserves the right to reject any application.

EDITOR'S CORNER

What a great time this is to try new crafts — the quiet time after the hectic holidays! We hope you'll find enough ideas in this issue to get you started and keep on going right into spring.

Trying a new craft is challenging and a lot of fun. When I experimented with woodburning, my first lines were very squiggly and irregular, but pretty soon I realized that firm and consistent pressure resulted in a dark, even line. Then, it was nothing to go to curves, circles and other shapes. Working with the woodburning pen became as natural as drawing with a pencil.

And spinning is just fascinating — to see raw wool so easily transformed into workable strands of yarn. As I watched Jean Corbett demonstrate how to do this, I had a feeling of being transported back in time. Then, to see the beautiful knitted blanket and woven wall hangings she made, using her very own homespun yarn, was so impressive. Why don't you try your hand at spinning to give an even more personal touch to your fiber crafts?

In the next issue (March/April), we'll take you with us on a trip to Houston, Texas for the 41st Annual Hobby Industry (HIA) Trade Show. The show will be held at the end of this month (January). With over 450 exhibitors and 12,000 visitors, it's sort of a "swap 'n share" for the entire craft industry. Since the show isn't open to the public, let us know what you want us to look for. In the meantime...

Happy New Craft Year!

Kay Dougherty

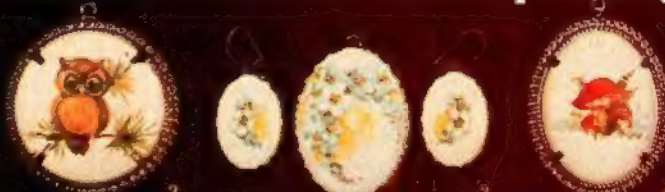
Look What's Coming in the Mar.-Apr. Issue

- **Quilling** — simply curl strips of paper to make delightful mini-scenes, purses and shadow boxes
- **Woodcarving** — expand your craft horizons by learning the basic techniques for working with a craft knife
- **Paper Marquetry** — simulate the appearance of inlaid wood with paper to make a chess table, wastebasket and more
- **Silk Thread** — crochet and tat away to create delicate trims for blouses and other accessories
- **Acrylics** — conjure up all kinds of magic by combining the paint with sand, oatmeal or other materials for unique textures
- **Bandana Patchwork** — brighten every corner of the kitchen and in between, too



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hand painted beauty you can
make in minutes - without painting!



Items shown here are half actual size. A matching chain is included with each piece.

Now you can re-create the exquisite beauty and charm of hand painted jewelry without using a brush or taking a lesson. These lovely jewelry pieces take only a few minutes to complete and are almost impossible to tell from the originals.

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3	Pendant & Earring Set	\$3.50	STATE	
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Add \$5.50 for Postage & Handling				
TOTAL AMOUNT ENCLOSED				

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Crafts 'n Things

Jan.-Feb. 1978

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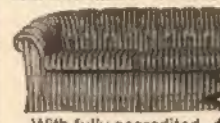
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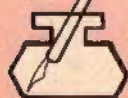
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FREE BOOK!



Swap 'n Share

Do you have an idea or craft hint you would like to share with others? Have you had a problem making something? Have you been looking for a pattern you cannot find? Here's the place to get an answer. We'll include as many letters as space permits. If we don't have the information, we're sure one of our readers will. Let us hear from you. Send your ideas and questions to: Swap 'n Share, Crafts 'n Things, 14 Main Street, Park Ridge, IL 60068.

Thank You...

God bless each and every one who answered my request for the book, "Don't Throw It Away." I tried to answer each one personally. But, Mrs. I. G. Muirhead, you gave no return address. Thank you, all.

Mrs. H. R. White
45 South Adolph Avenue
Akron, OH 44304

I wish to thank you for the response I had on an item in your column. I asked for two old patterns. Received 5 letters with 2 of the exact patterns I'd lost. The next day I received my October issue (in which the request was

printed) and another letter. Am still receiving letters and patterns! I wish to thank all the kind women who answered and sent patterns.

Helen Brenner
43026 Valley Center Road
Newberry Springs, CA 92365

Crafts 'n Things is truly a highlight in my busy life!

Mildred Haynie
1111 Ennis St.
Wellington, TX 79095

Thanks so much for publishing my letter requesting information on how

to do "Ice Storm" arrangements (June/July). I have received 55 letters from 25 states! Amazing. In Alameda, California, I found only two stores that sold rock alum and the cost was 89¢ and \$1.20 per 4-oz. bottle — a little expensive for the 40 Christmas centerpieces I had to make for our Children's Hospital luncheon! Many thanks to all who wrote me.

Fran Darrah
3543 Magnolia Drive
Alameda, CA 94501

My sincere thanks to all who answered my call for mirrors (Oct.). A
(Continued on page 8)

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Order Quickly!

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Caroline Road, Philadelphia, PA 19176

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SAVE! Order 2 sets for only \$18.98 plus \$2 postage & handling.

— (#016) Scene A — (#024) Scene B — (#032) Scene C
— (#040) Scene D — (#057) Complete set of 4 only \$9.98
plus \$1 postage & handling.

If after receiving my order I'm not delighted, I may return it within 14 days and you will refund the full purchase price (except postage & handling).

Total amount enclosed \$_____ PA residents add 6% sales tax. Check or money order, no CODs please.

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- You make no investment
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- Everything shipped on credit
- Pay only after you collect your profits

ANNA ELIZABETH WADE Dept. 406HA
Lynchburg, Va. 24505

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Print Name _____

Address _____

City _____

State _____ Zip _____

Name of Organization _____

2 140-LSKL

Swap & Share (from page 6)

special thanks to the lady in Davenport, Iowa, whose letter came just the day before we left for Iowa City to visit our daughter. We had a chance to visit the craft shop she recommended and brought home several sizes.

Thanks, also, to the religious group out in Omaha, Nebraska, whose box of sample mirrors was waiting for me on my return home.

A big thank you to Crafts 'n Things. It is a great magazine!

Mrs. John Thrower

R.D. 2

Putney, VT 05346

Thanks to all who sent the pansy patterns I wanted (June/July). I hope I wrote a thank you note to all, but I was hospitalized most of the summer and may have missed some. You have a great magazine and I thank you for all your help.

Mrs. E. O. Gantt

Rt. 3, Box 28

Pattonburg, MO 64670

I have had so many responses to my letter asking for directions for a Christmas star ornament (Aug./Sept.). Thanks a million to all.

B. Lehman

2930 N. 37th St.

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In Answer...

To Mrs. Alice Fent (Oct.) — she can find the pictures of the frame and directions for the rug in the June 1976 issue of Workbasket magazine.

Mrs. Charles Stalnaker

P.O. Box 351

Roscommon, MI 48653

Ideas...

I would like to pass this along. I am partially blind and cannot thread a needle without a threader. The ones you get in the store usually break. So

(Continued on page 78)

CRAFTS 'N THINGS

Can your child read these words?

napkin
misty

fuzzy
chicken

liquid
velvet

punch
whisper

camel
zigzag

Your child will learn how to read these and more than 300 other words after working with the *very first record* of The Sound Way to Easy Reading.

Try out this Phonics Course **FREE FOR TWO WEEKS** with your child in your own home—without risking a penny. Mail the coupon below.

If your child is a poor reader, if he has not been able to keep up with his class in school—here is a way that *you* can help him. Many parents have seen their poor readers gain up to a *full year's grade* in reading skill in just six weeks with the Sound Way to Easy Reading.

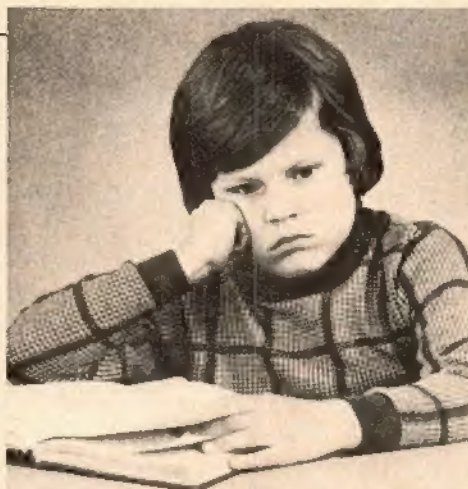
As soon as your child starts playing the records and using the charts of The Sound Way to Easy Reading you will know why it works so well. It takes the mystery out of learning to read because it teaches your child by the *phonics* method (the method by which most parents learned to read years ago).

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With this course your child discovers that letters have *sounds*. When he starts sounding out the letters he hears himself *saying* the word. He's *reading*!

The records *drill him in the sounds of the 26 letters of the alphabet* and their blends. By the time he completes the *first record* (about two weeks for the average child) he can read 300 words. After finishing all four records he has been taught 123 basic phonics sounds.

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In a pilot study by university psychologists, children gained up to a full year's grade in oral reading skill after only 30 lessons with The Sound Way to Easy Reading.

A semester-long study involving 214 pupils in four Chicago schools proved that the classes given The Sound Way to Easy Reading showed marked improvement in reading and spelling over the control groups.

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These are the records and self-quizzing cards that can help your child gain as much as a full year's grade in reading in just a few weeks.

Help Your Child Now

So don't wait for your poor reader to reach high school before coming to his aid. By starting your child on The Sound Way to Easy Reading now, you can change his entire attitude toward school—turn his sense of failure into the joy of success. Try it free for two weeks. You send no money—just mail coupon.

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1512 Jarvis, Chicago, IL 60626

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Mrs. R. Quinn, Cheektowaga, N.Y.

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Mrs. Ed Marsh, Ladson, S.C.

IN 26,000 SCHOOLS

teachers are highly enthusiastic

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Mrs. Diane Williamson, Chickasaw, Ala.

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Dates to Remember

*This section includes dates of demon-
strations, workshops, conventions, or
perhaps a special announcement that
you would like to make for an event in
your particular area.*

JANUARY 21 & 22. PALATINE, IL. Countryside Mall '78 Starving "Amer-
ican" Arts & Crafts Fair. At the
Countryside Mall, Sterling Ave. at Rt.
14. Hours: Sat., 9:30 a.m. to 5:30
p.m.; Sun., 9:00 a.m. to 5:00 p.m. Fee
\$25.00. Send 5 slides or photos along
with resume to: Irene Partridge, Rt. 1,
146 Park Ave., F.R.V.G., Barrington,
IL 60010. Send sase.

JANUARY 29 - FEBRUARY 1.
HOUSTON, TX. 41st Hobby Industry
Trade Show. Albert Thomas Con-
vention Center. (Dealers only; public not
invited.)

FEBRUARY 2 & 3. HUNTSVILLE,
AL. Kumi's Silk Flower Seminar.
Taught by famous Japanese instructor,
Kumi Kuroki. Held at Holiday Inn.
Contact: Ellena Hand, 3411 Darlene
Circle, Huntsville, AL 35810.

FEBRUARY 2-4. RALEIGH, NC. The
Southern Farm Show. At the North
Carolina State Fairgrounds. For fur-
ther information, contact: Cynthia H.
Stewart, Director, Public Relations
and Publicity, Southern Shows, Inc.,
2500 E. Independence Blvd., Char-
lotte, NC 28205.

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Print
Name _____
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FEBRUARY 4. LEHIGH ACRES, FL. Annual Doll Show. At the Community
Building, Homestead Road. Hours:
9:15 a.m. to 3:45 p.m. For further in-
formation, contact: Eileen M. Cassidy,
108 S. Alabama Road, Lehigh Acres,
FL 33936.

FEBRUARY 4. CRANFORD, NJ. 1st
Annual Dollhouse & Miniature Show.
At St. Michael's School, 108 Alden
Street. 10:00 a.m. to 5:00 p.m. Ad-
mission: \$1.00 for adults, 50¢ for chil-
dren under 12. For information, write:
Candle Kitchen, 27 So. Union Ave.,
Cranford, NJ 07016.

FEBRUARY 5 & 6. LITTLE ROCK,
AR. Kumi's Silk Flower Seminar.
Taught by the famous Japanese in-
structor, Kumi Kuroki. Held at the
Crafty Supplier, 5617 W. 11th St.,
Little Rock, AR 72204.

FEBRUARY 10 & 11. LEXINGTON,
KY. Kumi's Silk Flower Seminar.
Taught by the famous Japanese in-
structor, Kumi Kuroki. Held at the
Holiday Inn. Contact: Kumi's Silk
Flower, P.O. Box 5472, Lexington,
KY 40505, or call Lena Cornett at
(606) 266-0357.

FEBRUARY 10-12. GALESBURG,
IL. Arts & Craft Show. At Sandburg
Mall. Fee \$35.00. For further infor-
mation, contact: Judy Kelley, Box 61,
Rome, IL 61562.

FEBRUARY 12-15. NEW ORLEANS,
LA. National Home Sewing Associa-
tion Show. At the Rivergate Con-
vention Center. For further information,
contact: Betty Watts, National Home
Sewing Association, 350 Fifth Ave.,
New York, NY 10001.

FEBRUARY 17-19. EFFINGHAM,
IL. Arts & Craft Show. At the Village
Square Mall. Fee \$35.00. For further
information, contact: Judy Kelley,
Box 61, Rome, IL 61562.

FEBRUARY 25 & 26. HILLSIDE, IL.
Hillside Starving "American" Arts &
Crafts Fair '78. At the Hillside Shop-
ping Center, Eisenhower Expressway
at Wolf Rd. Hours: Sat., 9:30 a.m. to
5:30 p.m.; Sun., 11:00 a.m. to 5:00
p.m. Fee \$30.00. Send 5 slides or
photos along with resume to: Irene
Partridge, Rt. 1, 146 Park Ave.,
F.R.V.G., Barrington, IL 60010. In-
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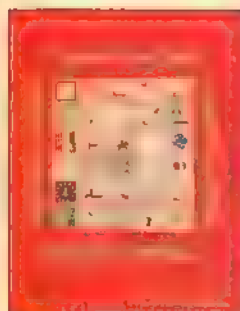
FEBRUARY 24 - 26. ORLANDO, FL.
The Florida Ceramic Show. At the
Sheraton Towers Hotel, 5780 Major
Blvd. Free demonstrations; classes;
hobby competition. For further infor-
mation, contact: Ceramic Enterprises
of Florida, Inc., 270 W. Reading Way,
Winter Park, FL 32789.

FEBRUARY 25 - MARCH 5. CHAR-
LOTTE, NC. 18th Annual Southern
Living Show. At the Merchandise
Mart. For further information, con-
tact: Cynthia H. Stewart, Director,
Public Relations and Publicity, South-
er Shows, Inc., 2500 E. Independence
Blvd., Charlotte, NC 28205.

MARCH 3-5. MATTOON, IL. Arts &
Craft Show. At the Cross Country
(Continued on page 12)

Now you can create your own family heirloom with our pre-cut quilt top kits.

Traditional designs, easy instructions, finest colorfast poly/cotton fabrics help you create a beautiful quilt that will be handed down for generations.



ANYONE CAN QUILT BOOK
48 pages in beautiful color
A complete basic "how to" book of quilting from start to finished quilt. Contains design selections, ordering, measuring, cutting and quilting instructions. More than 75 color pictures of all-time favorite quilt designs
#46, \$2.95.

MODERN PATCHWORK BOOK in color. Lovely old quilt block designs are blooming everywhere! 56 pgs. of design ideas to inspire you! Incl. 44 treasured quilt block patterns. Comp. directions tell how to cut patterns, how to piece blocks. Make skirts, vests, toys, pillows, placemats, much more!
Create something beautiful!
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RAIL FENCE QUILT TOP KIT.

Make any bedroom come alive with this prized old pattern! Sew pre-cut pieces in easy



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#14 Red \$19.95
#13 Green \$19.95
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22" x 28", #12R Red \$6.00
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Send 25¢ for full-color catalog of patchwork quilt, pillow stitchery and holiday craft kits.

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COLONIAL SQUARES. This old-time favorite is so simple to make that even a beginner can do it! Requires only simple straight seams sewn by hand or machine. Quilt top kits include pre-cut 7 1/4" colorfast calico and solid color patches

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#8, (shown) 74" x 94" \$19.95

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Pkg. of 6 RE-USABLE PLASTIC PATCHWORK TEMPLATES

Includes square, hexagon, diamond, triangle, clamshell, dresden plate! Make all these favorite designs: colonial squares, pinwheel, grandmother's flower garden, dresden plate, lone star, 9-patch, tumbling blocks, clamshell... and more. Sturdy plastic can be used over and over. Instructions and helpful hints included.
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Dates to Remember (from page 10)

Mall. Fee \$30.00. For further information, contact: Judy Kelley, Box 61, Rome, IL 61562.

MARCH 10-11. JANESVILLE, WI. Arts & Craft Show. At the Janesville Mall. Fee \$35.00. For further information, contact: Judy Kelley, Box 61, Rome, IL 61562.

MARCH 11 & 12. SANTA ANA, CA. "Stone Age '78". At the Carpenters Hall, 2829 W. First St. Hours: Sat., 10:00 a.m. to 8:00 p.m.; Sun., 10:00 a.m. to 6:00 p.m. For further information, contact: Elmer Child, 41 Maui, Santa Ana, CA 92704.

MARCH 11 & 12. STAMFORD, CT. 2nd Annual Dolls, Dollhouses, Miniatures and Accessories Show and Sale. At the Stamford Woman's Club, 45 Prospect St. 11:00 a.m. to 5:00 p.m. Admission: \$1.00 for adults, 50¢ for children. For further information, contact: Kitty Osker, Andrea's, 959 High Ridge Road, Stamford, CT 06905.

MARCH 17-19. DANVILLE, IL. Arts & Craft Show. At the Village Mall. Fee \$30.00. Contact: Judy Kelley, Box 61, Rome, IL 61562.

APRIL 1 & 2. WAUKEGAN, IL. Belvidere Mall Starving "American" Arts & Crafts Fair '78. At the Belvidere Mall, Belvidere Rd at Lewis Ave., just east of Tollway 294. Hours: Sat., 9:00 a.m. to 5:00 p.m.; Sun., 9:00 a.m. to 5:00 p.m. Fee \$25.00. Send 5 slides or photos along with resume to: Irene Partridge, Rt. 1, 146 Park Ave., F.R.V.G., Barrington, IL 60010. Include sase.

APRIL 7-9. MT. VERNON, IL. Arts & Craft Show. At the Times Square Mall. Fee \$35.00. Contact: Judy Kelley, Box 61, Rome, IL 61562.

APRIL 8. BENNETTSVILLE, SC. Marlboro Area Arts Council Arts Festival. For further information, contact: Ms. Penny May, 211 Tyson Avenue, Bennettsville, SC 29512.

APRIL 16-30. DES MOINES, IA. "Our Ethnic Heritages" Needlework Festival. Held at the Employers Mutual Building, 717 Mulberry St. Contact: Mrs. Tim Elliot, 4109 Pommel Place, West Des Moines, IA 50265.

APRIL 19-23. COZAD, NE. Great Plains Creative Arts Camporee. At Camp Comeca. Instructions on various crafts. Also, commercial craft distributor's exhibits and demonstrations each day. Open to the public Sunday, April 23. Contact: Mrs. Delmar Attebery, 1906 West 3rd, North Platte, NE 69101.

APRIL 29 & 30. LAKE WACCAMAW, NC. 10th Annual Arts & Crafts Festival. On the campus of the Boy's Home. Noon to 6:00 p.m. Admission: \$1.00 for adults, 50¢ for children 6-18, and free for children under 6. Contact: Mrs. Ann A. Hood, Director and Festival Chairman, The Southeastern North Carolina Arts Council, Lake Waccamaw, NC 28450.

MAY 5-7. ROCKFORD, IL. Arts & Craft Show. At the Cherry Vale Mall. Fee \$35.00. Contact: Judy Kelley, Box 61, Rome, IL 61562.

(Continued on page 73)



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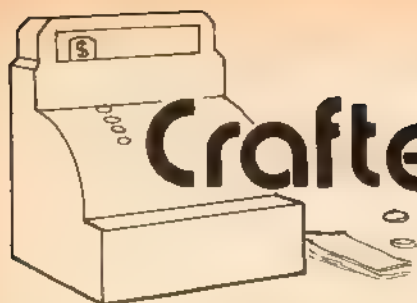
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Do you have homemade craft items you'd like to sell? Or, do you have a shop and are looking for items to sell? Write directly to the shops listed. Or, send us a listing of your shop to include in the next issue of Crafts 'n Things.

ALABAMA

Albertville. *The H.A.S. Bin Gift Shoppe*. Kenneth and Wanda Reed. Rt. 1, Phillipson Dr., Albertville AL 35950. Unusual crafts of all kinds, as long as they are handmade. Accepted on consignment only. Send sample and price list.

CALIFORNIA

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DISTRICT OF COLUMBIA

Washington. *The Townhouse*. Linda Blackmon. 3075 Canal Towpath, Georgetown, Washington, DC 20007. Handcrafted gifts, toys, quilts, pillows, miniatures, sculpture, paintings, dolls, dollhouses, dried flowers. Emphasis on quality. Consignment only. Send sase with picture and price list of article.

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Cedartown. *The Pack Rat*. Kathryn Spain. 228 Main St., Cedartown, GA 30147. Anything of gingham or calico.

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Atlanta. *The Looking Glass*. Sandy Smith. Box 493, 110 E. Vine, Atlanta, IL 61723. Patchwork and calico items, rag dolls, wooden items, unique tole plaques and bookmarks. Consignment.

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Plainfield. *The Nutmeg Tree, Inc.* Judy Reno, Kietha Swalm and Mary Hardin. 104 West Main St., Plainfield, IN 46168. Quality handcrafted gifts, especially those decorated in calico, made from apple crates or barnwood. Consignment only.

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Des Moines. *Cottage Crafts*. Joan Golob. 3125 Raccoon St., Des Moines, IA 50317. Inexpensive, quality handcrafted gift items of all kinds. Please (Continued on page 16)

FREE Quilt Patterns in every issue of Quilter's Newsletter



If you like quilts, this monthly magazine will delight you. It is devoted entirely to quilting and pattern collecting. Profusely illustrated with new and old quilts, including designers' originals, show winners and museum quilts. Covers modern techniques such as machine quilting and quilt-as-you-go, as well as traditional methods of hand quilting. Full of interesting and helpful features for both beginners and experienced quilters.

Every issue carries free patterns, quilt-making lessons, stories behind old patterns, contests, pattern collectors' exchange, quilt news, and a variety of other features — all written especially for those who have discovered this exciting and rewarding hobby.

You'll also receive a catalog showing hundreds of patterns, plastic quilting stencils, pre-cut pattern templates, quilt-as-you-go patterns, quilt books and quilt kits.



Order both and save!

Quilt-As-You-Go Frame—Sturdy, portable, adjusts from 5" to 18" square. Perfect for quilting pillow tops or a full-size quilt "as-you-go" (one block at a time). Hardware and instructions included. Use for needlepoint, embroidery too. \$7.25 ppd.

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(Form not incl) Makes 16" square pillow. Select colors: red/white/blue; black/melon/teal; green/blue/yellow; brown/apricot/natural. \$6.75 ppd.

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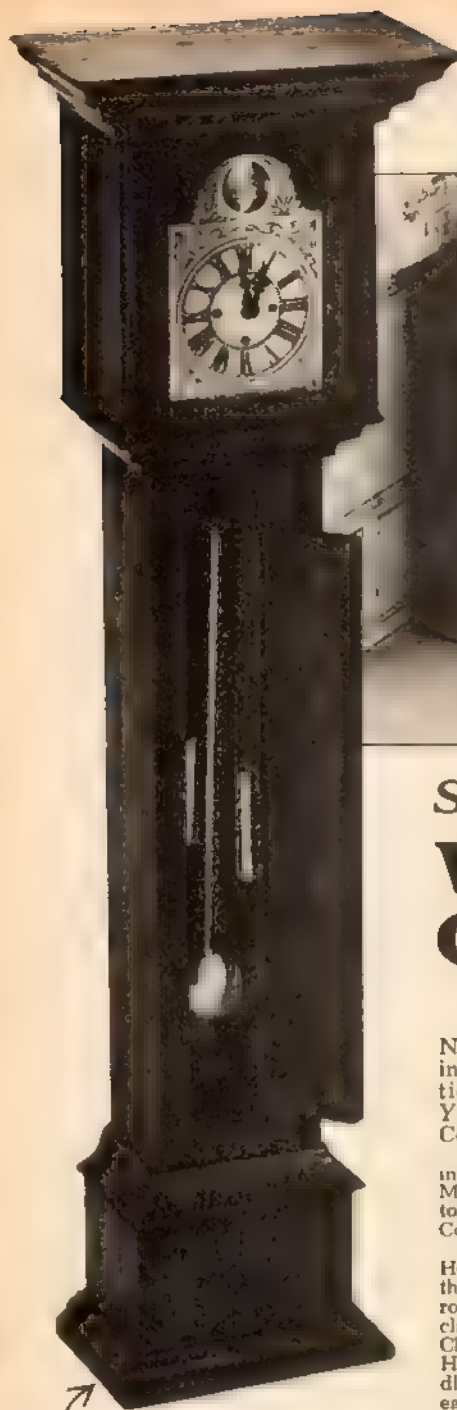
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Actual size

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Your completed Clock will measure 7 $\frac{1}{4}$ " tall, on a scale of 1" to 1', with a door that opens and closes to reveal the solid brass clock weights and pendulum! Your Kit provides everything you'll need, from furniture-quality wood to solid brass clock face and hardware. It's so easy to make...at a fraction of the cost of the antique originals!

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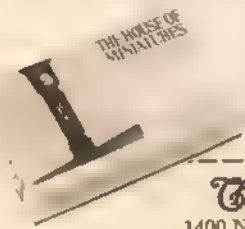
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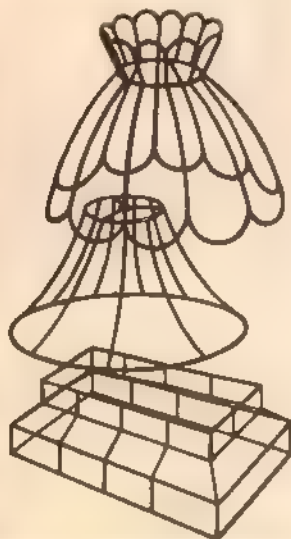
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Marketplace (from page 14)

write first. Send photographs and description of items along with price list. Include sase. Consignment only.

LOUISIANA

Leesville. *Four Seasons Gift Shop*. Ada Wilson. 200 E. Lula St., P.O. Box 468, Leesville, LA 71446. Quilts, stuffed dolls, and pillows.

MAINE

N. Pownal. *Gram's Country Craft Shop*. Penny Purinton. Crn. Fickett and Lawrence Rd., N. Pownal, ME 04069. Handmade items only, accepted on consignment. Quilts, toys, puzzles, photography, paintings.

Kennebunkport. *The Sea Crafters*. Bill Berey. Ocean Ave., Kennebunkport, ME 04046. Nautical items of professional quality only.

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MICHIGAN

Jackson. *The Y'Aughta Shop*. Ruth Aiken. 9248 Charmin Place, Jackson, MI 49201. Inexpensive, well-made gift items. Consignment. Send colored photographs; price list. Include sase.

MISSOURI

Shell Knob. *The Front Door*. Norma Stepp and Jan Swofford. Star Rt. No. 2, Shell Knob, MO 65747. Quilts, stuffed animals, candles, barnwood items, wood items, macrame.

NEVADA

Silver City. *"Mar-Ray's" Gold Potte*. Marie Haggard. Box 65, Silver City, NV 89428. Country crafts.

NEW JERSEY

Dumont. *The Sunshine Shoppe*. Doris Gripenburg and Gail Meyers. 55 West Shore Avenue, Dumont, NJ 07628. Inexpensive, well-made handcrafts, especially children's toys. Consignment.

Ocean City. *The Yarn Carnival*. Mrs. Jane Galante. 649 Asbury Ave., Ocean

(Continued on page 72)

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Shades

New in macrame — designer lamp shades that will add special dimension to any decor.

Broaden your macrame horizons to include the lighting in your home. These lamp shades will help establish macrame as a craft that continues to grow in popularity. For more ideas and supplies, see the paragraph at lower left. All knots used in this article are shown on page 22.

Lotus Blossom not only provides a lamp shade, but also a stand for an appropriate figurine. Tiffany is just what its name implies.



The designs shown are just three of 17 featured in the book "Fiber, Form and Fantasy" by Pat Rollins. Pat is a theatrical agent turned macrame author and manufacturer. Owner of Green Gables in California, Pat has developed the Macrapole and special frames for working in macrame. Ask for the book and Green Gables supplies at your local craft store. Or, write to Green Gables, Dept. CT, P.O. Box 33271, Granada Hills, CA 91344 for the name of a store in your area.



of Macrame...

Simplicity

Materials. 150 feet of wide flat cord, 3/8" wide (or 300 feet of cord strung two widths together or 450 feet of cord strung three widths together); one ginger jar lamp frame; bobbin.

Shade. Cut 100 feet of wide flat cord and wrap around a bobbin for ease of handling.

Beginning at the bottom of the frame, LHK the cord to the ring at the rib (Fig. 1). Then, stretch the cord around the frame as shown, five crossovers to a section

To finish, cut 17 feet of cord and run LHKs around the entire top ring of the

frame (Fig. 2). To finish the bottom ring, cut 33 feet of cord, and finish in the same way.

Note: If using two or three widths of cord, increase the length accordingly.

Lining. Make a pattern, cut the styrene and cloth, and laminate according to "How to Line a Shade" below. When making this pattern, take the measurements from the edge of the knots on the top and bottom of the shade. Run the lining between the cord design and the ribs. Dab glue on the inside edges of the shade and press the lining in place; glue the sides together, overlapping the edges.

FIG. 1

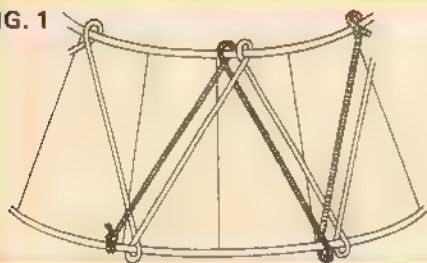


FIG. 2



Simplicity will provide a light touch of macrame to any corner.

How to Line a Shade

Materials. A large sheet of paper, such as newspaper, for the pattern; yardstick; pencil; string or yarn; scissors; styrene, 2/3 yd. of 48" width; cloth, 2/3 yd. of 48" width, to bond to styrene; spray adhesive; heavy-bodied craft glue; bias tape; bulletin board or plywood for a working surface.

Pattern (see diagram at right). Place the paper on your working surface. Draw a horizontal line (A) across the pattern paper, 6" up from the bottom edge of the paper.

Next, measure the height of the lamp shade. Draw a line (B) parallel to line A, as shown, making the distance between lines A and B the same as the height of the shade.

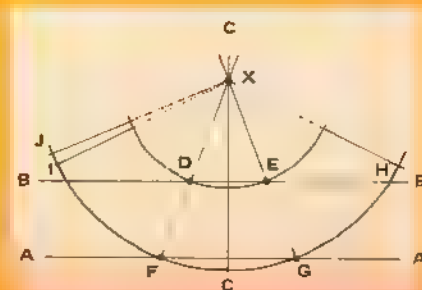
Fold the paper in half so that the fold line (C) is at a perfect 90 degree angle to lines A and B.

Measure the diameter of the top ring of the frame and mark two dots (D and E) this distance apart on line B with the center where lines B and C cross.

Mark the diameter of the bottom ring of the frame with two dots (F and G) on line A in the same manner as you marked the diameter of the top ring.

With the yardstick, draw a line from F to D, extending it until it crosses center line C. Draw a line from G to E in the same way. The two lines should cross line C at exactly the same point (X).

Create a compass by tying a length of string around a pencil. Place the point of the pencil on F. Extend the length of string over X, holding it in place at X with a thumbtack. Now very carefully draw an arc. This line should intercept G. Repeat process, drawing another arc with pencil point starting at D. This line should intercept E.



Mark a point (H), to the right of C, on the lower arc to the left and above where it crosses line B. Draw a line from H to X.

Determine the exact circumference of the bottom ring of the shade. Mark a point (I), to the left of C on the lower arc which represents the distance of the circumference from point H. Mark

a point (J) $\frac{1}{2}$ " in front of I on the lower arc. Draw a line from J to X.

Cut out the pattern and make sure it fits perfectly inside the frame before cutting the styrene.

Lining. Cut the styrene, using the pattern. Spray entire opaque side of styrene with spray adhesive. Place this

side against wrong side of cloth. Then, turn so cloth side is up, and smooth it with your fingers. Turn over again and cut cloth $\frac{1}{4}$ " from edge of styrene. Turn cloth edge over and glue down for binding. Fit lining into shade. Remove, and glue the sides together; glue bias tape over seam. Dab heavy-bodied craft glue around inside edges of shade and press lining into place.

FIG. 1

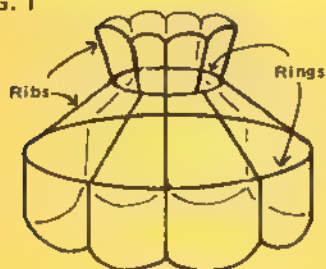


FIG. 2

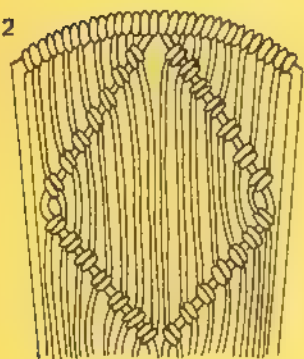


FIG. 3

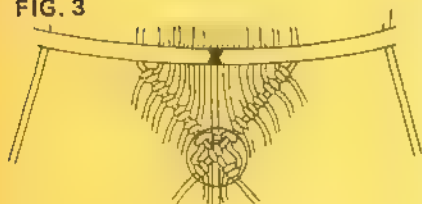
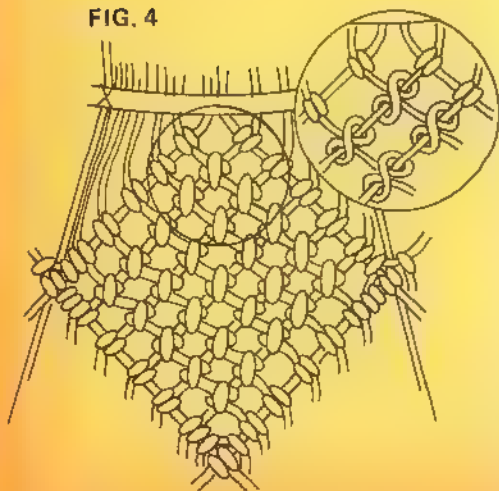


FIG. 4



Tiffany Bleu

Materials. 190 yds of No. 5 mm or No. 72 cord (cotton cable is shown); one tiffany frame; one collar; binding tape, electrical parts: one Artisan Swag Kit No. 3.

With bits of tape, join the collar to the frame in four places.

Ribs. Cut 8 cords 5½ feet long.

Wrap each rib from the collar down, wrapping over 1" end of cord on outside of rib at beginning of wrap. Crisscross the wrap over each ring as you come to it.

DHH cord around bottom scalloped ring, leaving end for part of fringe.

Rings. Cut a cord 12 feet long.

Wrap cord around rings. Crisscross wrap over each rib as you come to it.

Top Section. Cut 48 cords 10 feet long.

Attach six cords to each section of the collar with a LHK. Tie a SHH on the left side of each LHK to fill the space.

Tie a DHH diamond motif in each section of the collar (Fig. 2.)

Middle Section. Draw all cords straight down behind the ring where the collar and frame meet, and work the top half of another DHH diamond at midpoint between ribs (Fig. 3).

Cut 8 cords 8 feet long.

Add one cord over each rib just before the holding cords from the diamonds are about to cross (see Fig. 3). Draw the cord halfway behind the left holding cord and SHH around it; then SHH around the right holding cord. DHH the left holding cord around the right holding cord. The bottom half of every other diamond is begun by DHHing the newly added cord around holding cords.

The inverted double half hitch motif is worked by tying a reverse DHH diamond motif in every other diamond.

To do this, you will DHH one set of cords over the other (Fig. 4). The reverse DHH is started by drawing the cords over the top of the holding cord.

Cut 8 cords 5 feet long.

Complete the first round of diamonds by DHHing around the holding cords to form the bottom line of the diamond. Add a cord at the point of each diamond with a LHK tied around both holding cords. DHH holding cords over each other at the point. Tie second round of diamonds.

Cut 8 cords 3 feet long. Add cords in over each rib at the point of the diamond, the same way you added in Fig. 2.

Cut 8 cords 2 feet long. LHK cords where ribs and cuff ring cross.

Bottom Section. Draw all cords straight down and tie them to cuff ring with DHHs. Tie diamond motif around, as pictured on page 18

DHH all cords over bottom scalloped rim. Unravel cords and cut them into scalloped fringe, 4" long.

Lining. For the top section, make a pattern, cut styrene and cloth, and laminate according to "How to Line a Shade" on page 19.

For the scalloped section, make a pattern from one section by tracing around inside of wire frame. Cut out pattern and set it into each section of frame to establish uniformity of sections. Draw 8 sections side by side, adjusting for any irregularities. Cut out 8-section pattern and use it to cut styrene and cloth. Laminate as above.

Fit the top section of the lining into frame; remove and glue sides together. Repeat for bottom section. Attach bottom section to top section by gluing a narrow strip of bias tape around joint. Dab glue around inside edge of shade and press lining into place.

Attach electrical parts, following the instructions in the kit.

Lotus Blossom

Materials. 303 yds. of No. 5 mm or 3/8" thick cord (elephant cord is shown); the Macrapole; one 3" ring; one 4" ring; one 10" ring; one 8" square with crossbars; two 10" squares with crossbars; two 12" squares with crossbars; electrical parts: Artisan Swag Kit No. 2.

Hanger. Cut 16 cords 18 feet long; cut 1 cord 12 feet long.

Draw the 16 cords halfway through "S" hook on the Macrapole. Place the 12 foot cord under the other 16 cords and draw it halfway through the hook.

Using the two strands of the 12 foot cord-as the knotting cords, tie 10" of SKS. This is done by drawing the 16 cords 5" from the halfway mark and tying knots around all 16 cords at the hook. When you have 10" of SKS, fold this section in half and tie the two sides together, with a tight SK around all 32 cords. Remove from S hook.

Turn your work upside down on the Macrapole (Fig. 1). Divide the cords into four sets of 8 cords each. Then, build up 8 rounds of CK.

Top Section. Turn the tubing right side up with loop hanging from the S hook. Introduce 3" and 4" rings to the Macrapole from the bottom with a hub under each one, as follows. Set the 3" ring just below the last CK. Place the spokes on the hubs; center and tie the ring down. DHH all 32 cords around the 3" ring.

Set the 4" ring about 1" below the 3" ring. DHH all 32 cords around the 4" ring. Withdraw the spokes and drop the hubs.

Cut 16 cords 10 feet long.

Reset top hub below 4" ring; tie down. Introduce 8" square to the Macrapole from the bottom and place a hub under it. Set it on the spokes about 3 1/2" below the 4" ring; tie down.

Fold the 16 cords in half and LHK them between each cord around the 4" ring. Draw all cords straight down and THH 16 on each side of the square.

Tie 4 cords SKS on each side. Tie five rounds of ASK, tightening knots with each round; tie five more rounds of ASK, loosening knots with each round.

Now, for the 11th round of this group, make a point at each corner to fit the next square frame by tying 2 ASKs at

each corner. For the 12th round, tie one ASK below each two of the 11th round.

Set the 10" square about 6" below the 8" square. THH all cords over it, 16 to a side.

Cut 24 cords 45" long.

LHK 6 cords onto each side of the square, spacing them even distances between the cords that are already there. Tie four rounds of ASK, tightening knots with each round; tie four more rounds of ASK, loosening knots with each round.

For the 9th round of this group, make a point at each corner to fit the next square frame by tying 3 ASKs at each corner. For the 10th round, tie 2 ASKs below the 3 of 9th round. For the 11th round, tie 1 ASK below the 2 of 10th round.

Set the 12" square 3" below the 10" square. THH all cords over it, 28 to a side.

Columns (Sennits). Cut 4 cords 16 1/2 feet long; cut 12 cords 7 1/2 feet long.

For each column, draw 3 of the 7 1/2 foot cords in half over the crossbar of the 10" square, about 1" from corner. Drop one 16 1/2 foot cord in half from the top of the knots over the corner SK and down around the 6 cords below on the crossbar. Tie a SK around these 6 cords with the two strands of 16 1/2 foot cord.

Drop down just below the crossbar of the 12" frame. Place 3 of the shorter cords on either side of the crossbar and tie a HK around all six with the two strands of the 16 1/2 foot cord as knotting cords. Tie HKTs for a length of 12". Repeat for each of the other three columns.

Finishing the Top Section. Turn the tubing over and reset the work upside down, removing from the S hook again. Place a hub on the Macrapole, followed by 10" ring. Set 10" ring against 12" square. Center the ring and tie down. DHH all cords over it. Allow the columns to come through in a place that is natural for each. Dab glue on each knot; cut the tag ends off close to the knots. Turn the work right side up, hanging the top loop from the S hook.

Bottom Section. Set 12" square 12" below the last one. Attach each column to a crossbar about 2" from corner. Do this by dropping four cords on each side of bar. Then tie the two

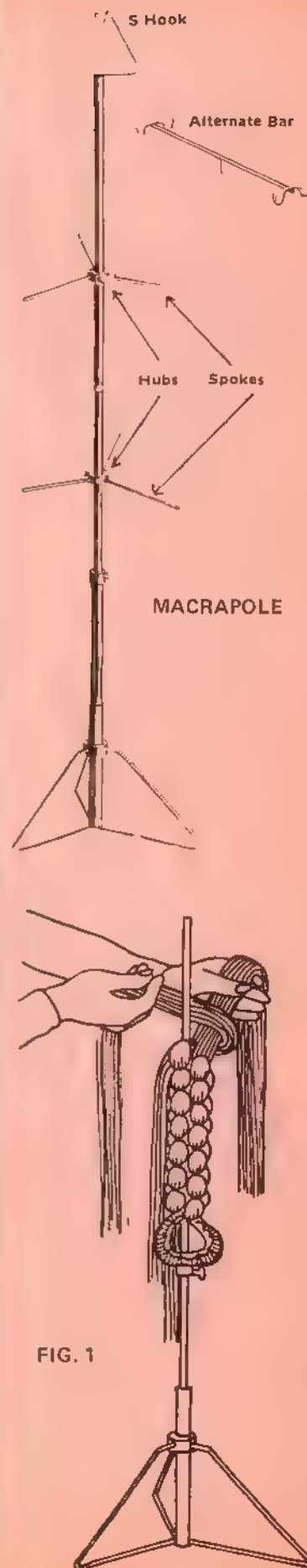
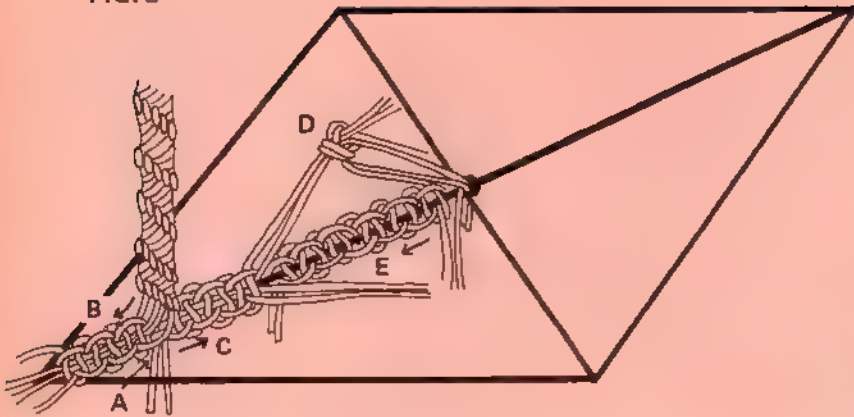


FIG. 1

FIG. 2



Cut 52 cords 45" long.

Fold each cord in half and attach to the 12" square by LHKs, 13 to a side. Tie four rounds of ASKs. Tie three rounds of ASKs, tightening knots with each round; tie three more rounds of ASKs, loosening knots with each round.

For the 11th round of this group, make a point at each corner to fit the next square frame by tying 2 ASKs at each corner.

For the 12th round, tie one ASK below each two of 11th round.

Set the 10" square about 3" below the 12" square. THH all cords over it. Dab glue on each cord at knot. Clip cords off close to knot. Turn edge to the underside. Remove the work from the Macrapole.

Drop two of the cords that are left near the washer down through the hole in the washer. Tie a SK with these cords around all cords that are left near washer. Tie another SK around all cords. Cut ends close to knot, and dab with glue to secure.

Attach the electrical parts, following the instructions in the kit. Then, if you want, place an appropriate object in the pagoda.

knotting cords in a half knot directly under the crossbar (Fig. 2-A).

Now, with four of the remaining cords, tie SKs along the crossbar to the corner, using 2 of these cords (along with the crossbar) as fillers (Fig. 2-B).

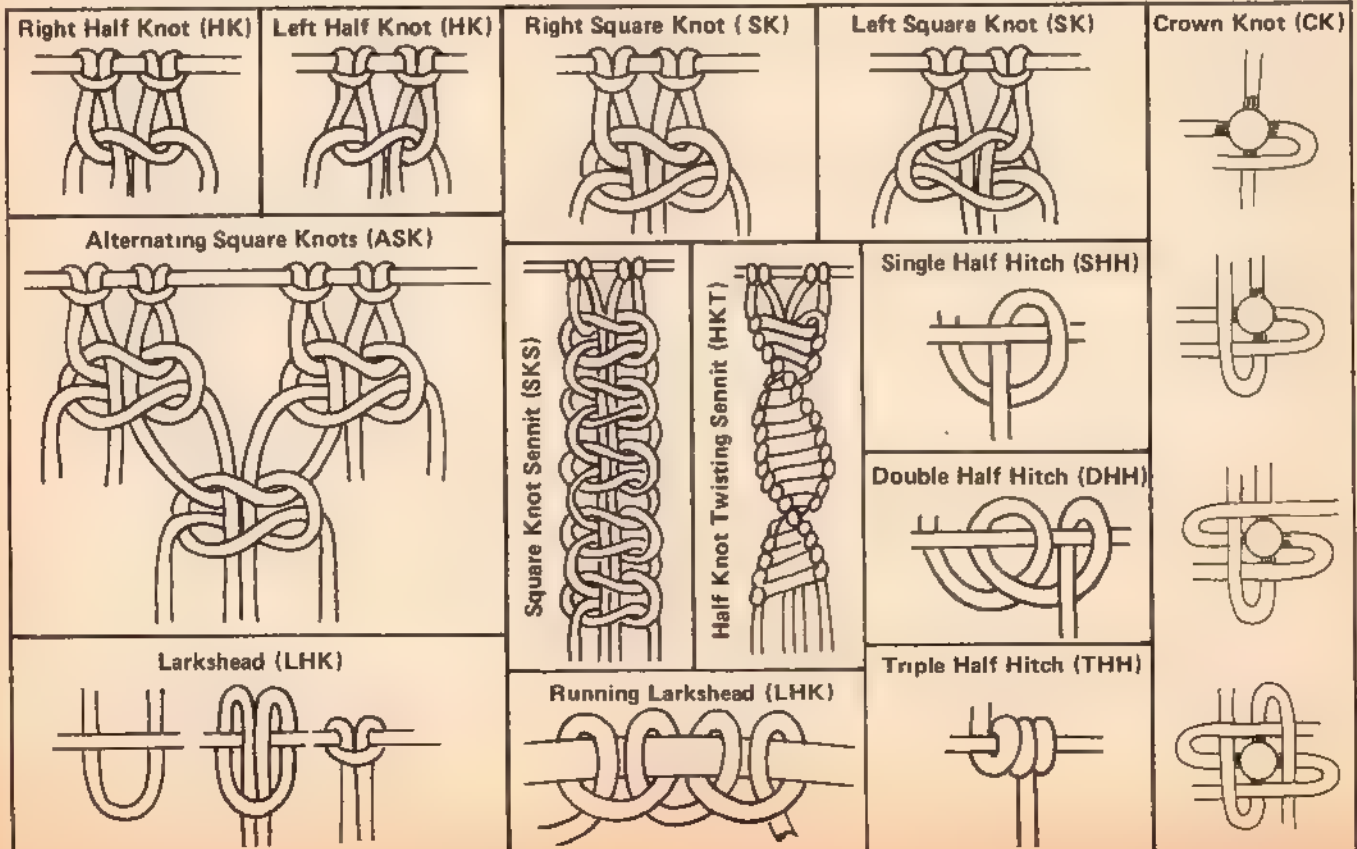
Next, using the 2 remaining cords (and the crossbar) as fillers, and the 2 cords tied under the crossbar as knotting cords, tie 2 SKs in the opposite direction (Fig. 2-C). Repeat on the other three crossbars.

Take two cords from each crossbar and tie 1 SK at a center point in the

space between the crossbars (Fig. 2-D). Draw these cords back to the crossbar and tie a SK near the center washer. Leave 2 of the cords here to drop through hole in washer after you take piece off the Macrapole.

Using two of the cords as knotting cords and the crossbar as the only filler, tie SKs back toward the outside of the square until all wire is covered (Fig. 2-E). Cut off ends and glue them under wire.

Leave the remaining cords hanging until later, when the work is taken off the Macrapole.



Binders/ Keepers



Make your own pretty binder to hold 12 issues of *Crafts 'n Things* or similar-size magazines. It's really easy, and then your magazines won't get lost or dog-eared.

Materials. Heavy cardboard or fiberboard, such as Masonite™, cut as follows: two pieces 8½" x 11½" (covers), and one piece 2" x 11½" (spine); plastic-coated fabric tape; plastic lacing; fabric or adhesive-backed paper (to cover the finished binder).

Fig. 1. To tape the binder together, lay one cover and the spine out flat, 1/8" apart and with right sides up. Cut a piece of tape, 13½" long, and tape it along the seam, leaving about 1½" extending at each end. Smooth the tape down firmly. Turn the cardboard over and fold the excess tape to the inside. Cover the inside seam with another piece of tape, 11½" long. Repeat to attach the other cover.

Fig. 2. Lacing may be done before or after covering the binder, depending on whether or not you want the lacing exposed along the spine for effect. Start your lacing on the inside of the spine, leaving the end extending several inches for tying. Wind the plastic lacing around the spine 12 times (for 12 issues). Tie the ends together tightly, and trim.

Fig. 3. To cover the binder with adhesive-backed paper or fabric, cut a piece of the paper or fabric ¾" larger on all sides than the opened-out binder. Clip the covering at an angle at the spine.

Fig. 4. Turn down and press or glue the spine flap. Then, place the binder on the covering.

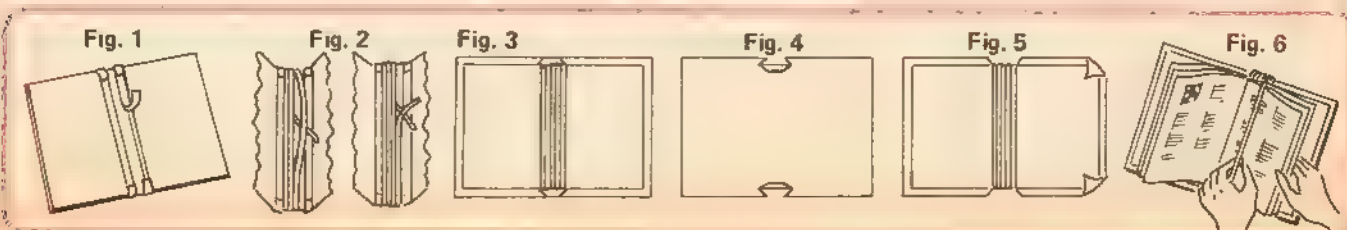
Fig. 5. Fold over the corners and then the sides of the covering, pressing or gluing in place.

Cut a piece of contrasting fabric or paper, 7½" x 10½", for the inside of each cover. Press or glue in place.

You can also cover your binder in other ways, if you wish. Maybe you'll want to decoupage it. Or, you may glue patches of fabric in place for the ever popular look of patchwork. Or, how about a collage

Fig. 6. To insert your magazines, open the first issue to the center pages and slip it under the first lacing to the center fold. Close the magazine, and it will stay in place. Repeat with each issue. The lacing will stretch enough so you can assemble the magazines without any difficulty.

Attach a gummed label, printed with the name "*Crafts 'n Things*" plus the dates covered by the issues inside, to the spine of the binder for easy identification on your bookshelf. ■



Foil Flowers

ROSE

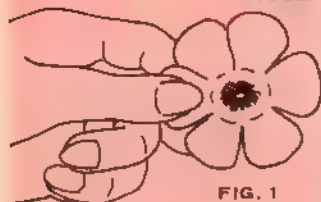


FIG. 1



FIG. 2

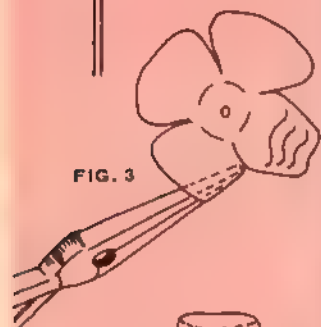


FIG. 3

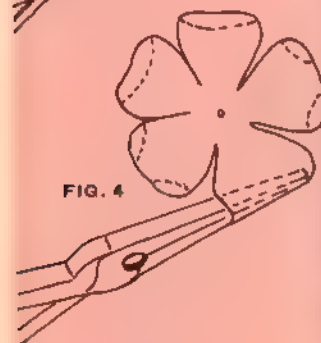


FIG. 4

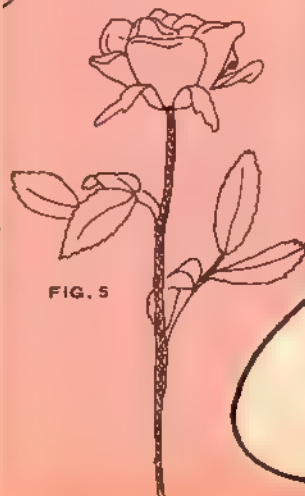


FIG. 5

Materials. 36 gauge aluminum tooling foil (see end of article for source); scissors; clear craft cement or jewelry glue; No. 18 gauge stem wire; needle nose pliers; round silver tie cord ribbon; artificial leaves; wire cutters.

Note: If the aluminum tooling foil becomes curled or bent after cutting it, press it flat with the end of a ruler or any other flat burnisher. This should be done before curling any petal edges or scribing any leaf veins.

Rose

Flower. Using the patterns given, cut one A petal set, one B petal set, one C petal set, one D petal set, and one calyx from the aluminum tooling foil.

Fig. 1. Shape and curve each petal of petal set A around your thumb, as shown. Then, cut a length of stem wire and, with the needle nose pliers, form one end of the wire into a loop. Apply glue to the shaded area shown in the center of petal set A and insert the wire down through the center until the loop rests (at a right angle) on the glued area. Press in place and let dry.

Fig. 2. Bend the petals of petal set A upward towards the center, forming a cluster of petals around the wire loop.

Fig. 3. With the pliers, turn under the sides of each petal of petal set B. Then, shape and curve each petal as shown.

Bend all the petals of petal set B upward, forming a cup shape with a square center. Put glue on the bottom of petal set A, insert the stem into the square center of petal set B, and push petal set B up to petal set A. Press in place and let dry.

Shape and curve petal set C the same as you did petal set B. Then, position and glue petal set C to petal set B as you did petal set B to petal set A.

Fig. 4. Shape and curve petal set D, as shown, leaving some of the top edges of each petal straight to add realism. Then, position and glue petal set D to petal set C as you did petal set C to petal set B.

Then, glue the calyx piece to the base of the flower section.

Stem and Leaves (Fig. 5). Cut the silver ribbon tie cord the length of the stem and pull out the center filler. This will form a tube into which you insert the stem wire. Glue the end of the silver ribbon under the calyx.

Straighten the stem of an artificial leaf. Then, slowly and carefully insert the leaf stem into the tie cord ribbon, following down through the ribbon alongside the stem wire. To secure the leaf to the stem, apply glue at the place where the leaf stem and tie cord ribbon meet.

Rosebud

A rosebud is made similar to the Rose, except you only use petal set A, petal set C, and the calyx.

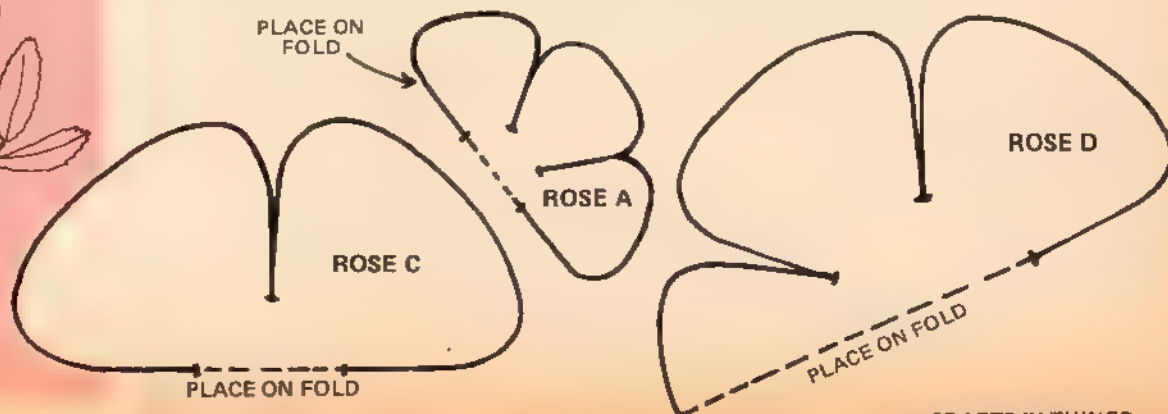
Shape and curve the petals of each set and cup them together closely. Add stem wire, glue, silver ribbon tie cord, and leaves.

Daisy

Flower. Using the pattern given, cut two identical daisy shapes from the aluminum tooling foil.

On the underside of each daisy shape, scribe two or three lines, as shown in the pattern piece, with a knitting needle or a similar kind of instrument.

Glue one daisy shape on top of the other, staggering the petals. Insert a stem wire as done in the Rose. Then, glue the center piece (can be a button, pompon, or a circle of foil) onto the top of the daisy.





A Basket of Roses that shimmer and shine for years.

Stem and Leaves. Cover stem wire with tie cord ribbon as done in Rose.

Using pattern given, cut leaf shapes from aluminum tooling foil.

With pliers, pinch end of each leaf together as shown in pattern piece, making it narrow enough to insert in tie cord ribbon as done with Rose leaves. Insert leaves in pairs opposite each other, secure with glue.

Arranging Your Foil Flowers...

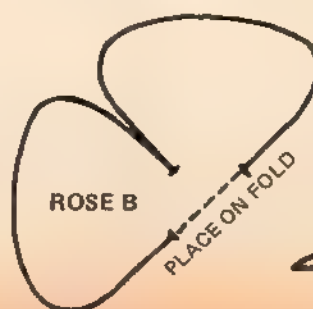
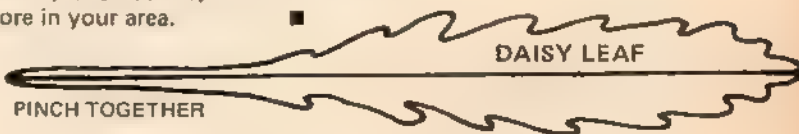
To fit your particular vase or contain-

er, the stems of foil roses and/or daisies can be shortened with wire cutters. Arrange flowers with white baby's breath or other colorful tiny straw flowers. For additional glitter, add filigree jewelry findings on stems covered with silver ribbon tie cord.

Materials Source. To obtain aluminum tooling foil, ask for "Maid-o'-Metal" by St. Louis Crafts at your craft shop. If unavailable, write to: St. Louis Crafts, Inc., P.O. Box 13033, Dept. CT, St. Louis, MO 63119, for the name of store in your area.



Daisies take on an added dimension - elegance!





*An elegant Canopy Bed
is fit for a princess.*

*A Baby Carriage actually
rolls on wrought wheels.*

*Glass-top Table and regal
Chairs delight all ages.*



TIN CANS...



Coiled & Curled

Fantastic filigree was once a tin can! Create delicate and lacy furniture pieces, 3½" to 6½" high, that are sure to draw attention and admiration wherever you place them.

Tools and Equipment. Straight cut shears (preferably with a serrated edge); needle nose pliers; a tin curler, 1/8" in diameter, with a slotted end; a metal ruler; a cloth tape measure; a grease pencil; clear craft glue; paint; an electric or mechanical can opener; cans of various types, sizes and shapes. Specific materials are listed below under each project.

General Information

Clamps are short pieces of tin that are wrapped around strips and pinched tightly to hold strips together (Fig. 1).

Seats and cushions are shaped from plastic foam, covered with desired fabric, and glued in place after the project is completed.

Note: It is advisable to wear gloves while working to prevent cuts when cutting and handling the tin cans.

General Techniques

Prepare...the cans you are going to use by washing them thoroughly, inside and out. Let dry.

Remove...the lid and top rim from the can with the can opener (Fig. 2).

Then, remove the vertical seam on the can by cutting with the shears along both sides of the seam and bending it back and forth until it snaps off.

Mark...the can into predetermined strips with a grease pencil and a metal ruler and/or tape measure (Fig. 3).

Cut...the marked strips to the prescribed depth with the straight cut shears (Fig. 4). To cut the strips in equal widths, first cut in the center of the space to be cut. Then, cut in the center of each succeeding part until all strips are approximately 1/8" wide (All cuts are this width.)

Curl...each strip with the curling tool or pliers by taking hold of the end of the strip with the tool used and twisting or rotating the tool until the curl is the size desired (Fig. 5).

For a nice, neat curl, take hold of the strip so that the tool makes a right angle with the strip.

Paint...the finished project with lacquer or acrylic paint of desired color. The paint can be either brushed or sprayed. Let dry thoroughly.



FIG. 1



FIG. 2



FIG. 3



FIG. 4



FIG. 5



Hazel G. Fuller of Langley, Washington, has been doing tin can craft since 1962, when she joined a local club. The club still meets once a month to compare and exchange ideas.

Mrs. Fuller has exhibited her tin can miniatures at fairs and festivals, winning medals and ribbons. She has also taught classes and given demonstrations on tin can craft to clubs, church groups and on television.

Canopy Bed

Materials. One-gallon rectangular can for bed; one-gallon round No. 10 can (with no ridges on side) for canopy. (This is an institutional size, 7" high and 5-1/8" diameter, that fruits and vegetables come in. Ask a local restaurant to save one for you.)

Legs (Fig. 1). Remove top rim and seam of rectangular can. Invert the can. Cut ten strips at each corner to bottom rim, cutting five on each side of corner. Leave two center strips down; alternate remaining strips up and down. Clamp the six down strips together in center, 3/4" from rim. Shorten end strip on each side to 2" and curl to clamp. Clamp remaining four strips together 1" below first

clamp. Cut any one strip off at clamp and shorten other three to 2"; curl to clamp. Turn center curl to right angle of other two curls to form a sturdy foot. The four strips extending upward will be used later for the bedpost.

Make the other 3 legs the same way.

Base. Cut the long sides of the can (the sides of the bed) into strips, and shorten each strip to 1 1/2". Bend every other strip up over the rim, turning all the strips at right angles to the rim. Curl all the strips tightly to rim.

Cut the short sides of the can (the front and back of the bed) into 24 strips. Bend every other strip up over

the rim. Shorten the down strips to 1 1/2" and curl them tightly to rim.

Bedposts. To make each post, clamp the four strips from the leg, 5/8" from the rim. Shorten the strip that faces the side of the bed to 1 1/2" and curl it to the clamp. (Refer back to Fig. 1.)

The remaining three strips are used as a post to support the canopy.

Make the 3 other posts the same way.

Foot of Bed (Fig. 2). Curl and clamp the strips to make the design shown.

Head of Bed (Fig. 3). Insert and clamp two extra strips in the center of each group of four to give enough strips for design. Then curl and clamp in the design shown.

Canopy. Remove the top and bottom rim, the bottom lid, and the seams from the round can. Flatten out the tin and mark a rectangle 1 1/2" wider and 2 1/2" longer than the bed.

Cut strips to the marked rectangle on all sides. Then, bend every other strip up and the others down. Curl all up strips to the mark. Clamp the down strips, in groups of three, 3/8" from mark; curl each strip to clamp.

Fig. 4. With a small screwdriver, make a slit in each corner of the rectangle for fastening the canopy to the bed posts. At each corner, clamp the top of three corner bedpost strips together 3 1/4" from rim. Cut one strip off at the clamp. Curl the second strip to the clamp. This curl will be on underside of the canopy. Put the third strip through the slit in the canopy, shorten to 1 1/2" and curl it down to the top of the canopy.

Paint the bed, and add a padded foam cushion mattress.

FIG. 1



FIG. 2

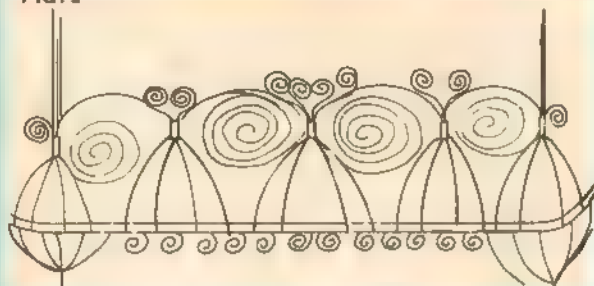


FIG. 3

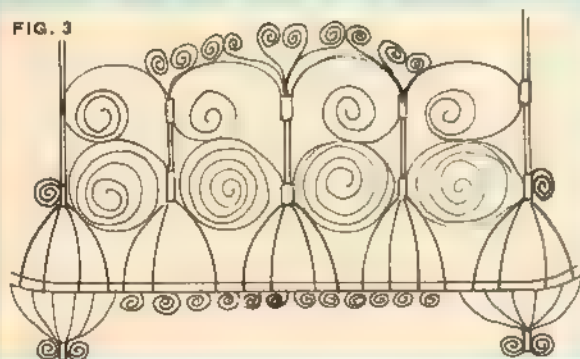


FIG. 4



Baby Carriage

Materials. Rectangular oil can, one quart size, for base; one soup can, 2-5/8" in diameter, for hood; four 6 oz. juice cans for wheels; three narrow strips, 1/8" x 18" cut from around a 3 lb. coffee can, for handle; two pieces of copper tubing, 3/16" in diameter and 2 1/2" long, for axle housing; two pieces of copper tubing, 1/8" in diameter and 3-3/8" long, for axles; and eight 1/8" flat washers for wheel hubs.

Base (Fig. 1). Remove top rim and seam of rectangular oil can. Invert the

can. Make one cut to bottom rim at one corner of can. Then, cut seven strips from this first cut on the long side of the can. Bend the center strip up. Shorten the other strips to 1" and let hang. These strips will be used later to attach wheel unit.

Repeat this procedure for the other three corners.

Measure, mark and cut the ends of the can (front and back of carriage) into 18 narrow strips and the uncut long

sides of the can (sides of buggy) into 34 narrow strips. Then, bend every other strip up over the rim. Cut off the hanging strips to 3/4" and curl them tightly to the rim with the curling tool (see Fig. 2). Save the cut-off strips for use later as extra strips. Remember to leave six strips hanging on the long side of each corner to be used later to attach the wheels.

Fig. 3. Decide which end of can will be used as head of carriage. On this end, insert and clamp one extra strip in cen-

ter of group of four strips. Insert and clamp one extra strip in center of next two groups of two on both sides of center group of four.

You have inserted and clamped a total of five extra strips.

Fig. 4. Then, curl all the strips around body of carriage in design shown. Clamp curls together as you go.

Make sure that five added strips at head are left uncured. These strips are used later to attach hood.

Hood. Remove the top rim and seam of the soup can. Then, measure and cut the can to the bottom rim. Invert the can. Shorten every other strip to $1\frac{3}{4}$ " and clamp together, in groups of three, $\frac{1}{4}$ " from rim. Shorten each strip to $\frac{1}{2}$ " from clamp and curl each strip of every group up to clamp.

Turn other 48 strips up over rim and clamp together, in groups of three, 1" from rim. Shorten the two outside strips of these groups to about $\frac{1}{2}$ " above clamp, and curl up to clamp, leaving the center strip uncured.

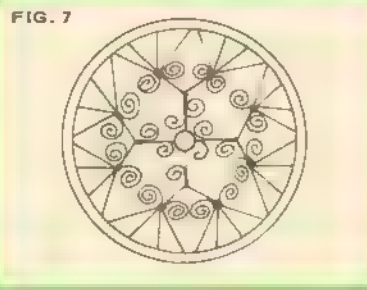
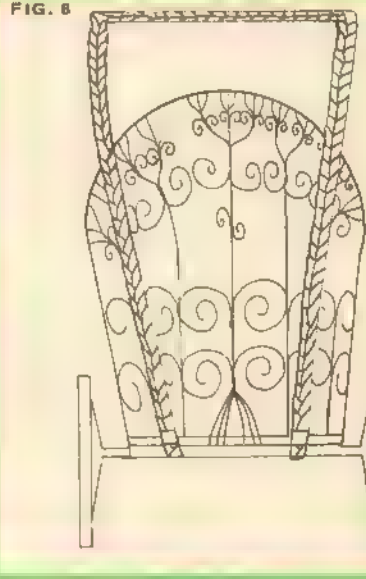
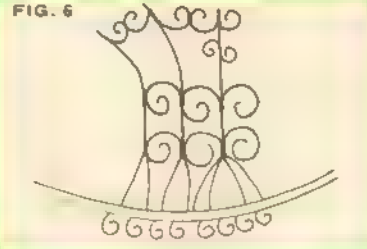
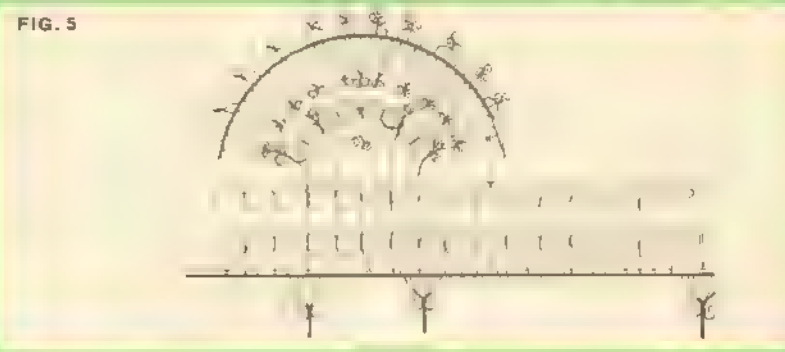
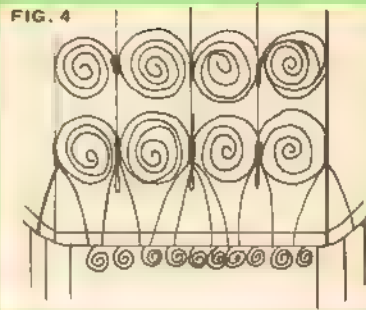
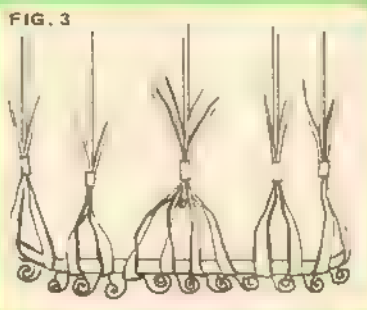
Cut rim of can in half at seam. Cut off and save 12 short groups of three and 11 long groups of three from one half. Discard bottom lid and any remaining part of can from this half. Shape hood (other half of can) with pliers.

Figs. 5 and 6. Clamp hood to head of carriage on each side at third large curl from corner. Then, clamp back of hood to carriage using extra strips and saved curls.

Wheels. (Fig. 7). For each wheel, remove bottom lid, top rim and seam of juice can. Measure and cut can down to bottom rim into 64 equal strips. Remove every other strip, leaving 32 strips intact. Clamp strips together, in groups of four, $\frac{1}{2}$ " from rim. Cut any one strip off at clamp, leaving three strips in each group. Then, curl two outside strips of each group to clamp.

Shorten remaining eight strips to $1\frac{5}{8}$ " in length. Clamp together, in groups of two, $\frac{1}{4}$ " from last clamp, making four groups of two. Curl strips on the right tight to the clamp; curl strips on the left just far enough so four curls meet in center. Then, glue $1\frac{1}{8}$ " flat washer in center, one on each side of wheel. Make 3 more wheels.

Glue one wheel on axle ($1\frac{1}{8}$ " x $3\frac{3}{8}$ " copper tubing); let dry. Insert axle in axle housing ($3\frac{1}{16}$ " x $2\frac{1}{2}$ " copper tubing) and glue wheel on other end of
JANUARY-FEBRUARY 1978



axle. Let dry. Fasten this wheel unit to carriage by wrapping strips (left extended earlier for this purpose) around axle housing. Repeat procedure for other wheel unit. Cut 4 small circles of tin from discarded lids, each about $\frac{3}{8}$ " in diameter; shape and glue each over ends of axles for hub caps.

Handle (Fig. 8). Braid three strips of tin ($1\frac{1}{8}$ " x 18 "). Cut off two small curls on base, closest to the wheel,

from each corner at head of carriage. This will enable the handle to slip easily between axle housing and base of carriage underneath the carriage. Glue to bottom of carriage. Then, bend handle into shape and clamp to back of carriage to secure.

Paint the carriage, and let dry. Cut a pad of plastic foam to fit the inside of the carriage; cover with fabric, and glue in place.

Table



FIG. 1

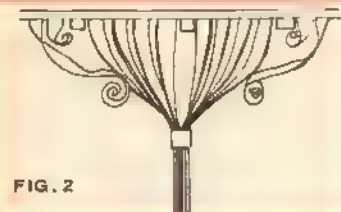


FIG. 2

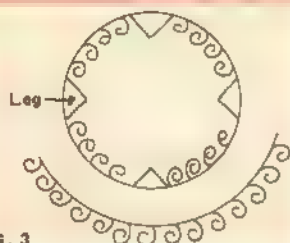


FIG. 3

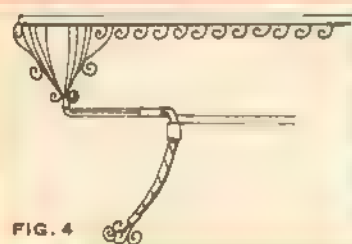


FIG. 4

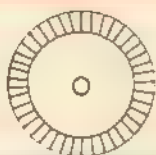


FIG. 5



FIG. 6

Table and Chairs

Table

Materials. One round gallon can, 6½" in diameter (number 10 can); one rim from top of can, 2-5/8" in diameter; one tin disc, 4-7/8" in diameter, from 2 lb. coffee can; one screw cap from bottle or can, 1" in diameter; one glass disc to fit top of table; florist's clay; small tin or plastic flowers.

Leg Supports (Figs. 1 and 2). Remove top rim, seam and bottom lid from gallon can. Starting at seam, measure and divide can into four equal parts. Mark and cut a strip at each division. Remove these four strips.

Then, on each side of the removed strip, cut seven strips. Remove the fifth strip on each side and clamp the center eight strips together, 1" from rim. Curl the sixth strip on each side to rim; curl last strip on each side to fourth strip and clamp. The extending strips will form the legs.

Top Edge (Fig. 3). Shorten the rest of the can to 1½"; cut into strips. Turn every other strip to rim and curl. Curl remaining strips to inside of rim. These inner curls will serve as a ledge to support the glass top.

Legs (Fig. 4). Turn each leg to a right angle at clamp so that all four legs are facing center; clamp 2" from turn. Put top two strips of leg over 2-5/8" rim. Bend all strips down and clamp as close to ring as possible. Clamp again, 3" from last clamp. Wrap narrow strip of tin around each leg, leaving about ¼" at bottom of leg unwrapped.

Form foot by curling up each strip of leg to the wrap. Turn strips so that they form a nice, sturdy foot. Slightly bend legs outward.

Center (Fig. 5). Place 1" screw cap in center of 4-7/8" tin disc and mark around edge of cap on disc; cut hole in disc for screw cap to fit. Invert table; place disc under center rim and mark

around edge of rim on disc. Remove disc; cut 64 strips from edge of disc to mark, making each strip about ¾" in length. Curl every third strip to mark and turn to lie flat on top of disc.

Of the remaining strips, curl every other strip to lie flat at edge of disc. Again position disc under rim, and fasten by curling remaining strips over edge of rim to hold it in place with tight curls on bottom of disc.

Fig. 6. Glue screw cap in hole in disc. Paint entire table, let dry. Then, fill recessed screw cap with florist's clay and insert stems of tin or plastic flowers and leaves into clay.

Tabletop. Put thick clear glue on ledge of tight curls around top of table.

Place the glass disc on the ledge and turn the table upside down on a flat surface to dry overnight.

Chair

Materials. One soup can, 2-5/8" diameter.

Remove top rim and seam of can. Invert the can. Measure and cut can into 64 strips.

Starting at seam space and working to left, bend strips up and down in the design shown.

Front. Remove the first five up strips from seam. Shorten the first six down strips to 1½" and curl them to rim so they are facing seam.

Leg. Clamp next seven down strips together, ½" from rim. Shorten two outside strips to 1½" and curl to clamp. Clamp remaining five strips together, 1" below last clamp; remove two outside strips at clamp. Curl last three strips to clamp. Turn center curl at right angle to other two curls to make a nice, sturdy foot.

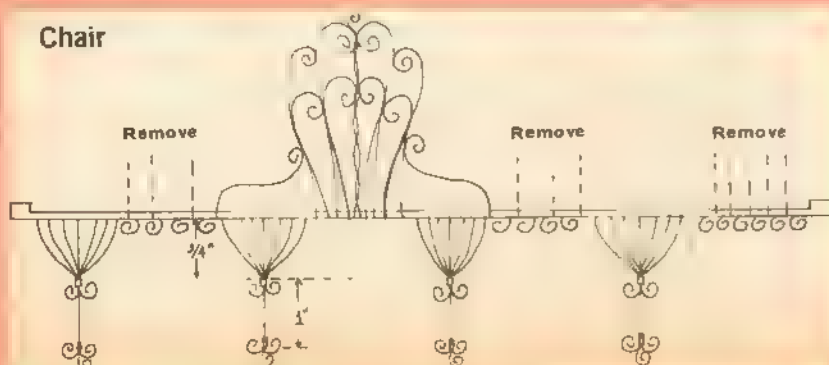
Remove next three up strips; curl next four down strips to rim. Next up strip will be curled and clamped to back. Make another leg.

Back. Twist nine center strips of back into design shown; curl and clamp. Do not shorten any strips.

Make third leg. Curl and clamp next up strip to back. Remove next three up strips; curl next four down strips to rim. Make fourth leg.

Paint the chair and add a fabric-covered padded foam cushion.

Chair



Make a "Draw Myself" Doll

Want to show a favorite little one that he or she is something special? Let the child draw a self-portrait, either with just pencil or with crayons. Then, you can transform that picture into a stuffed doll — one to be treasured day by day, year after year.

To make a doll four times as large as the drawing, draw a $\frac{1}{4}$ " grid (lines forming $\frac{1}{4}$ " squares) over the drawing, as shown.



Or, if you wish to preserve the original drawing, trace it onto another piece of paper. (To make the doll larger or smaller than this, use a larger or smaller size grid.) Number the rows across the top and down the side.

On a brown paper bag or similar paper, make a 1" grid. Again, number the rows. On the 1" grid, draw the self-portrait, square by square. You now have an enlarged pattern for the doll.

Decide what materials you will use for the various parts of the doll. Then, cut your pattern apart into these pieces. (It will help to mark the direction for top and bottom on the pattern pieces.)

Lay each pattern piece on a double thickness of the material you have decided to use for that section. Cut out, allowing $\frac{3}{8}$ " (or $\frac{1}{4}$ " on smaller pieces) all around each piece for seams.

Using carbon paper, transfer the features of the face and any other special added trims, such as shoelaces, neck-

laces and bracelets onto the fabric pieces. These can be embroidered or cut from felt and glued in place later.

Sew all the front pieces together first: head to body; arms to body; legs to body. Sew back pieces together the same way. Then, with right sides together, sew front to back, leaving a large opening around top of head. Snip seams at all curves and corners.

Turn right side out very carefully. If narrow seams should tear, they can be repaired later with a blanket stitch.

You may stuff the doll loosely or tightly. Then, sew the head opening closed, using a blanket stitch.



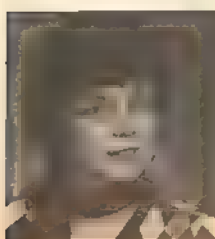
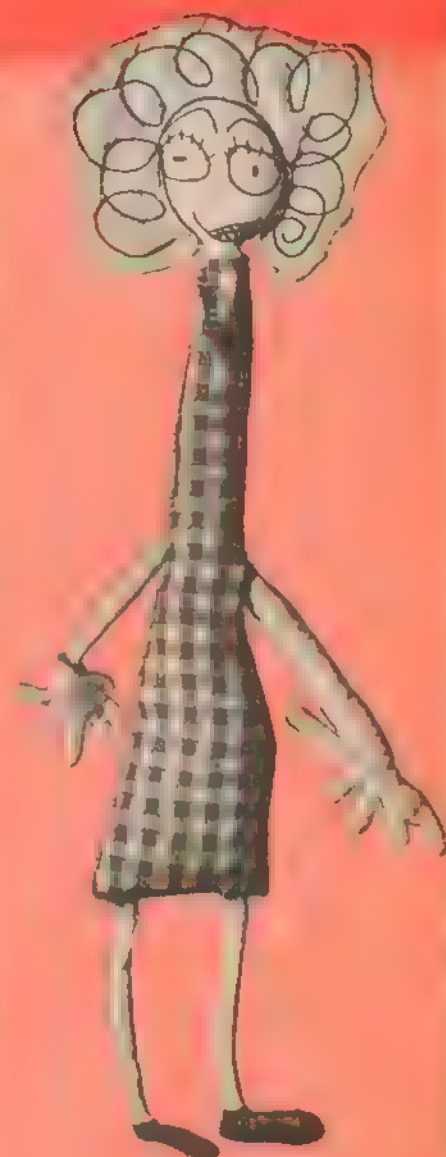
BLANKET STITCH

To finish the doll, add features and trim. For hair, embroider curls and waves onto the hair section. Or, wind yarn over a book or piece of cardboard, making loops. Work with small amounts of yarn at one time. Slip the loops off the book and lay on head. Attach to the head at intervals with a running stitch.



RUNNING STITCH

Now your gift is ready. Present the doll along with the original drawing to one of the smilingest, most delighted recipients you can imagine. ■



Mrs. Carol Potter of Hoffman Estates, Illinois is the originator of the "Draw Myself" doll. Carol has been making these dolls for about four years. The doll is one of a "Design-a-Doll" collection currently available at The Arkwright, 5 Long Grove Rd., Dept. CT, Long Grove, IL 60047.

Cakes a la

Next time you volunteer to "bring the cake," make it very special with a minimum amount of effort and a maximum amount of fun, both for you and for the guests. The cakes shown here were each made with a baked, cooled 9" x 13" cake that is cut into pieces, assembled with seven-minute frosting, and decorated with tinted coconut and candy. Make one for a birthday or just to brighten an ordinary day!

Seven-Minute Frosting. Combine 2 egg whites, 1½ cups sugar, dash of salt, 1/3 cup water and 2 teaspoons light corn syrup in top of double boiler. Beat about 1 minute, or until thoroughly mixed. Place over boiling water and beat constantly with hand beater or at high speed of electric mixer for 7 minutes, or until frosting will stand in stiff peaks, stirring occasionally with a rubber scraper. Remove from boiling water. Pour at once into large bowl. Add

1 teaspoon vanilla and beat 1 minute, or until thick enough to spread. Makes 4½ cups.

How to Tint Coconut. Mix ½ teaspoon milk or water with a few drops of food coloring in bowl. Add coconut and toss with fork until evenly coated.

Cutting and Assembling. Cut pieces for each cake as shown by its diagram. For ease in cutting, first measure and mark

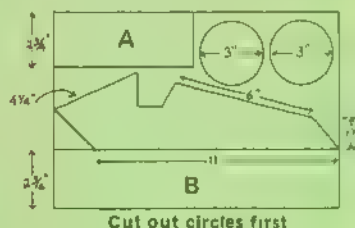
distances with toothpicks; cut between toothpicks with sharp knife. Arrange pieces on large tray, cutting board, baking sheet or aluminum-covered cardboard in size given.

When assembling cake, place small amount of frosting between pieces that are joined to hold them together; frost entire cake to give appearance of a single piece. Round off corners for a better appearance.

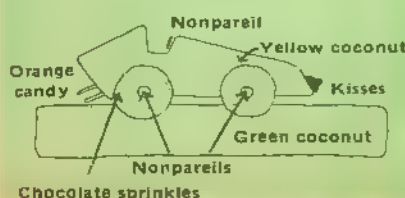
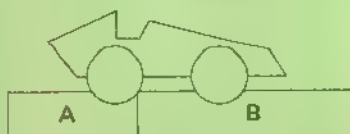
Racing Car Cake

For the car, you'll need cake and frosting; about 1-1/3 cups flaked coconut; green and yellow food coloring; 3 large nonpareils; 2 chocolate kisses; 1 stick orange hard candy (broken in half); 1 orange gumdrop; chocolate sprinkles; a doll race car driver (optional).

Cut the cake and assemble, as shown, on a 14" x 20" tray. Tint half of the coconut light green and the other half yellow with food coloring. Frost and decorate the cake pieces, doing the wheels separately (do not sprinkle coconut in cockpit or on wheels). When finished, place the wheels on top of the roadway and car.



Cut out circles first

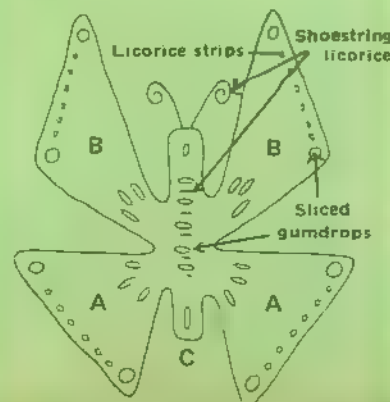
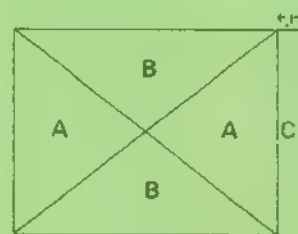


Butterfly Cake

In addition to the cake and frosting, you'll need about 1-1/3 cups coconut; yellow food coloring; large and small gumdrops; black licorice strips; black shoestring licorice.

Cut the cake and assemble it, as shown, on a 14" x 22" tray. Tint the coconut pale yellow.

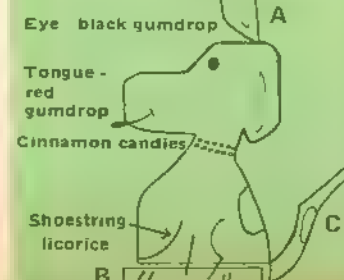
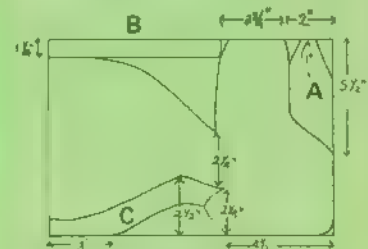
Sprinkle the frosted cake with coconut and then decorate.



Spotty the Dog Cake

In addition to cake and frosting, you'll need 2 cups flaked coconut; ½ square unsweetened chocolate, melted; red cinnamon candies; 1 red gumdrop; 1 black gumdrop; black licorice strips; black shoestring licorice. Cut cake and assemble, as shown, on a 42" x 20" tray. Coat about ½ cup of coconut evenly with melted chocolate for a dark brown color, stirring with a fork.

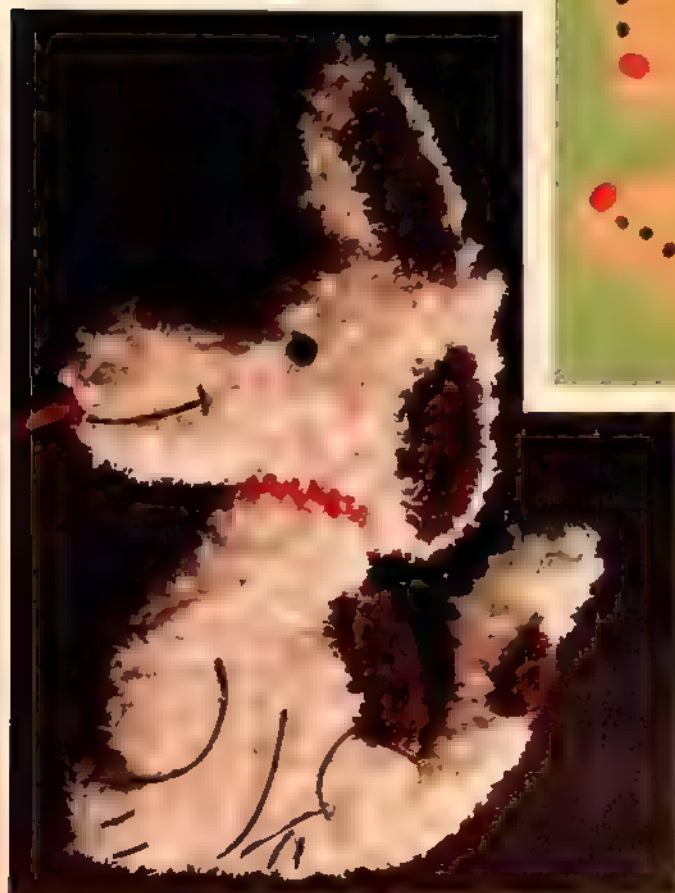
Sprinkle coconut on top and sides of frosted cake (using chocolate-coated coconut for spots) and add details, as shown. For the tongue, place the red gumdrop between two sheets of waxed paper and roll with a rolling pin to flatten, sprinkling the gumdrop with sugar to prevent sticking.



Coconut



A Racing Car, Butterfly and Spotty the Dog are coconut-ty delights, sure to please the eyes and palates of guests and family members alike.



The cakes shown are from the book, "Baker's® Cut-up Cake Party Book," published by General Foods Corporation, White Plains, New York. General Foods are the manufacturers of Baker's® Angel Flake Coconut. The book is available for \$1.00 from General Foods Recipe Collections, P.O. Box 4114, Kankakee, IL 60901.

Crocheted Bread Wrappers

Colored or plain, bread wrappers can be given new dimensions!

Materials. Bread wrappers; scissors; a needle and thread; a No. 13 or 15 steel crochet hook. (Additional materials for each project are listed under that project.) For Basic Crochet Instructions, see page 37.

Preparing the Bread Wrapper

Cut off the seams from the sides of a bread wrapper. Open out the wrapper, smoothing out any folds.

Fold the flattened wrapper in half crosswise. Continue to fold it in half about 4 times. This will make cutting the strips very quick and easy.

Starting at one end of the folded wrapper, cut 1" wide strips, cutting through all the folds. Keep the sides of the strips even as you cut. You should be able to cut about 5 or 6 strips.

Spread out each strip. Place one end of one strip about $\frac{1}{4}$ " over the end of another strip and sew the two strips together. Add on the remaining strips the same way. Roll the long strip into a ball.

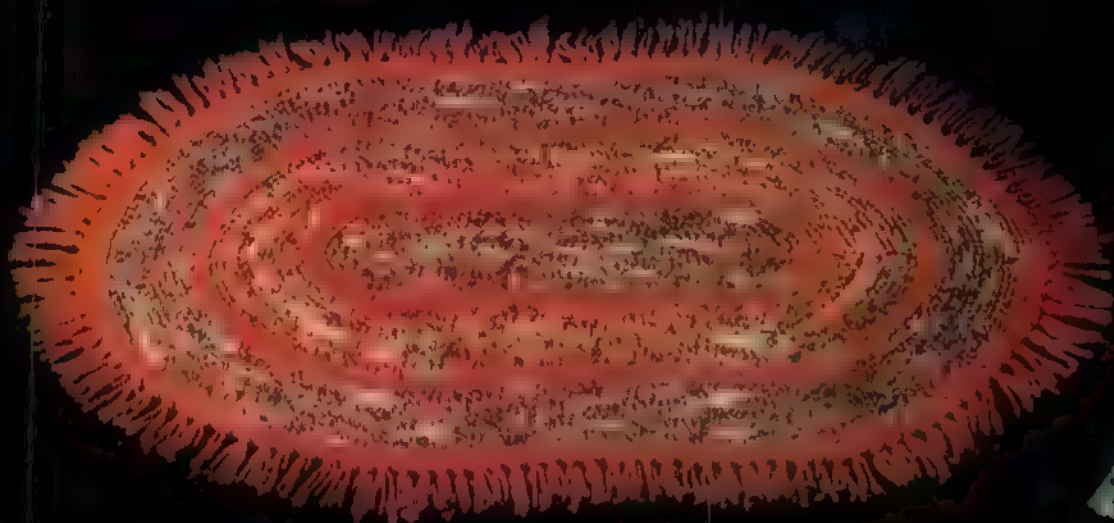
Note: If some wrappers pull hard when crocheting, coat a powder puff with corn starch, fold the puff in half, and pull the strips through the fold.

The Finishing Touches...

You can leave your completed bread wrapper items in their natural color. Or, you can paint the items with shellac or enamel paint. Either way, your project will be most attractive.

When necessary, wash all items with a damp cloth. Never wash them in a washing machine.



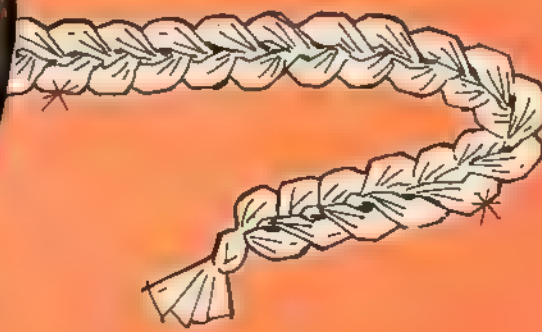


Unbelievably pretty — an assortment of bread wrapper items. Combined with yarn, the bread wrappers make a unique Rug. Plain wrappers make a sparkling serving Basket. Colored wrappers are crocheted for a speckled Tote Bag or lacy Wall Flower Holder. The crocheting enthusiast will find real joy in this new medium of expression — the bread wrapper.

Mrs. Marjorie Low of Bethany, Illinois, the imaginative designer of all the items shown, is 77 years young. A retired school teacher, Mrs. Low has been married for 56 years.

"I started making bread wrapper items about 3 years ago," Mrs. Low said, "And it has been wonderful therapy for a senior citizen. I have made at least 25 rugs — all sizes — and they last for years."

The items featured are just a sampling of the large variety of bread wrapper accessories Mrs. Low has made.



Basket

Additional Materials. A small piece of wood, about 4" square (sanded, then painted or varnished) for the bottom of the basket; a piece of flexible but sturdy wire, about 24" long, for a handle; heavy duty staples and a hammer or staple gun.

Doily. Make a ch of bread wrappers about two or three inches long.

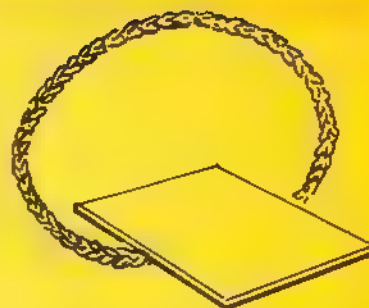
Sc in each ch. Sc in last ch 3 times. Sc in each ch on other side and again sc in last ch 2 times. Sc about twelve rows of wrappers for doily, inc on curved ends as needed.

Scallops. Edge entire doily with scallops.

Rnd. 1. *Ch 7, skip 2 stitches, sc in next stitch, repeat from * around. Sl st in first stitch. Tie off.

Rnd. 2. Join strip to any ch 7, loop, ch 1, 6 sc in same loop, *7 sc in next loop. Repeat from * around. Sl st in first ch. Tie off.

Basket Handle. Staple the length of wire to the square piece of wood, as shown at right. Cover the handle with wrappers by making three long ch of wrappers and twisting them around the wire.



Place the doily in the center of the wood base and staple it to the wood to secure. Add a bouquet of dried or artificial flowers, or fill it with cookies or candy for a special treat.

Tote Bag

Additional Materials. You will also need: a needle and thread; a fabric piece, about 20" x 34", to make a lining for the tote bag; scraps of yarn in various colors for flower trim.

Ends and Bottom. One strip will be the ends and the bottom of the bag. To make the strip, make a ch of bread wrappers about 29" long. Sc about eight rows of wrappers or until the piece is about 3" wide.

Sides. Sc enough rows so that each side piece measures 8" x 14".

With thread or yarn, sew the long strip to the two sides, as shown.



Scallops. Edge the entire top of the bag with scallops.

Attach strip to any stitch, sc in same stitch. *Ch 5, skip 2 stitches, sc in

next stitch. Repeat from * around. Ch 5, sl st in first sc. Tie off.

Handle. Make a ch of bread wrappers about 12" long. Sc in each st, 3 sc in last stitch. Then sc in each stitch on other side of ch. Tie off.

Sew the handles to the inside of the bag, each handle attached on one side, as pictured on page 34.

Then, line the inside of the bag with the fabric piece. Add crocheted yarn or artificial flowers to the front of the bag in a pretty design.

Wall Flower Holder

Here's a pretty way to surprise a friend, cheer a convalescent, or brighten a room of your own!

Additional Material. Ribbon of desired color.

Make a ch of bread wrappers about 14 ch long. Form the ch into a ring, fastening the ends together with a sl st.

Rnd. 1. Ch 4, tr c 25 times into ring, sl st in top of ch 4.

Rnd 2. Ch 5, tr c in each stitch all around, ch 4, sl st in 4th ch of ch 5.

Rnd 3. Sl st in ch 1 space, ch 4, tr c in same space, * ch 4, tr c twice in next

ch 1 space. Repeat from * around. Ch 4, sl st in top of first ch 4.

Rnd 4. Ch 4, tr c in space between tr c's, tr c in next tr c, * ch 4, tr c in next

tr c, tr c in space between tr c's, tr c in next tr c, as shown. Repeat from * around, ch 4, sl st in top of first ch 4.

Rnd 5. Same as rnd 4, but there will

be 4 tr c's worked on top of the 3 tr c's in preceding row.

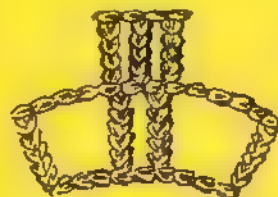
Rnd 6. Same as rnd 4 but 5 tr c's.

Rnd 7. Same as rnd 4 but 6 tr c's.

Rnd 8. * Ch 9, sc in last tr c before ch 4. Repeat from * around. Ch 9, sl st in first ch of first ch 9. Tie off.

Rnd 9. Join strip to center of ch 9 loop. Sc in loop, * ch 9, sc in next ch 9 loop. Repeat from * around. Ch 9, join to first sc. Tie off.

Finish by folding the lower half of the doily to the center. Tie together with colorful ribbon and add real or artificial flowers.



Oval Rug (24" x 36")

Small rugs, 9" x 20", are perfect for stair treads! Spray with non-skid spray backing (available at hardware stores and rug departments).

Additional Material: rug yarn of desired color.

Make a ch of bread wrappers about 11" or 12" long.

Sc in each ch. Sc in last ch 3 times. Sc in each ch on other side and again sc in last ch 2 times. Sc about seven rows of wrappers, inc on curved ends as needed.

*Sc about three rows of yarn and then sc about eleven rows of bread wrappers.

Repeat from *, inc when necessary, until the rug is the desired size. Add yarn fringe all around the edge of the rug, if you wish. ■

How to Crochet...

Chain Stitch (ch). Make a loop near the end of the yarn. Draw the main length of yarn through the loop (Fig. 1). Insert the hook in the new loop, and pull both lengths of yarn to tighten the loop on the hook. Loop is now ready to make first ch stitch. Hold the hook in right hand and make second ch st, with yarn over hook (Fig. 2), and draw through loop. Repeat this ch st for required length or as directed. Any stitch desired may be worked on this foundation ch.

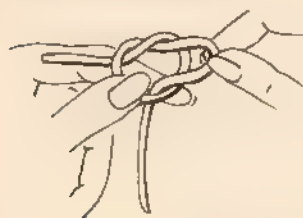


Fig. 1



Fig. 2

Slip Stitch (sl st). Make a ch desired length. Insert hook in second st from hook (see Fig. 4), thread over hook and pull through ch and through loop on hook (Fig. 3). Continue in this manner across ch. This stitch is used in joining and wherever an invisible st is required such as joining a row, forming a loop or for shaping a garment.



Fig. 3

Single Crochet (sc). Chain for desired length, skip 1 ch, insert hook in second ch from hook (Fig. 4), thread over hook and pull through ch. There are now 2 loops on hook (Fig. 5). Thread over hook (Fig. 6) and pull through both loops (Fig. 7), insert hook in next st of ch and pull loop through. Repeat from Fig. 5 across the ch, ch 1, and turn.

Fig. 4



Fig. 5

Fig. 6



Fig. 7



For the second row, insert hook through both loops of sc, and continue working 1 sc into each st. For succeeding rows of sc, ch 1 to turn, insert hook in top of next stitch picking up both threads or loops of stitch and continue same as first row.

Unless otherwise instructed, pick up both loops of st. When only the back loop of stitch is picked up, it forms a rib and is called a rib or slipper stitch.

Double Crochet (dc). Ch for desired length, thread over hook, insert hook in fourth ch from hook (Fig. 8). Draw thread through (3 loops on hook as in Fig. 9), thread over hook and pull through 2 loops (Fig. 10). Thread over hook and pull through 2 loops (Fig. 11) — completing dc. Thread over hook, insert in next st of ch and repeat in same manner from Fig. 9 across ch. For succeeding rows, ch 3, turn and work next dc in second dc of previous row. The ch-3 counts as 1 dc.

Fig. 8



Fig. 9



Fig. 10



Fig. 11



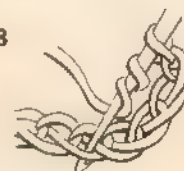
Short Double Crochet (s dc) or Half Double Crochet (h dc). Ch for desired length, thread over hook, insert hook in third ch from hook, draw thread through (3 loops on hook), thread over hook and draw through all three loops on hook (Fig. 12). For succeeding rows, ch 2 to turn and work 1 s dc in each s dc across row.

Fig. 12



Treble Crochet (tr c). Ch for desired length, thread over hook twice, insert hook in fifth ch from hook (Fig. 13), draw thread through (4 loops on hook), thread over hook, pull through 2 loops, thread over, pull through 2 loops. For succeeding rows, ch 4, turn and work next tr c in second tr c of previous row. Ch-4 counts as 1 tr c.

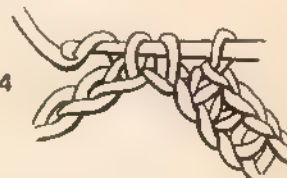
Fig. 13



DECREASING (dec).

For Single Crochet, insert hook in next stitch, thread over, draw through stitch, insert hook in next stitch, thread over, draw through stitch. There are now three loops on hook. Thread over, draw through all 3 loops at one time. 2 sc have been worked together as 1 sc (Fig. 14).

Fig. 14



For Double Crochet, work a dc to the point where 2 loops remain on hook (Fig. 11). Thread over, insert in next st, thread over, draw through st (4 loop on hook). Thread over and draw through 2 loops, thread over, and draw remaining 3 loops. 2 dc have been worked as 1 dc.

INCREASING (inc.). Work two stitches in one stitch each time directed. If directions read increase after every fourth stitch, work 4 stitches and work two stitches in next stitch.

JAPANESE INK PAINTING

Popularly known as "sumi-e,"
Japanese ink painting involves
whole arm movement for effects.



Sumi-e comes from the words "sumi" (ink) and "e" (painting). It is characterized by fundamental lines and dots in various tones of black. The simple effect is deceiving — the several values of black ink applied with a single stroke of the brush can only be achieved by accurately combining correct pressure on the brush with the correct values of ink.

"In sumi-e, the essential thing is to capture the feeling of life, and this is accomplished through tone values and arm movement," says our guest artist. "Life, not realism, is the goal, for in sumi-e something is always left out. The viewer should feel what the artist intends and fill in with his imagination."

Japanese ink painting originated in China during the period 1336-1573. Japanese monks traveled to that country to learn the ink painting styles of Zen, a Buddhist sect. Today the art is associated with both countries.

*A Dragonfly and Blades of Grass
capture the airy and delicate touch
aimed for in ink painting.*



A chick under a bamboo stalk stirs the imagination, a vital ingredient to the full enjoyment of sumi-e by the viewer.

Materials

(For a source of supplies for Japanese ink painting, see end of article.)

The ink itself comes in a solid stick, and has to be rubbed on a special inkstone moistened with water to make the fluid ink used for painting.

The brushes, too, are special — they have bamboo handles and animal hair bristles. The bristles are tied together with string and glued into the bamboo handle with fish glue. Note: Do not use hot water to clean brushes, or allow them to stand in water, as this is likely to dissolve the glue.

Japanese paper is necessary for sumi-e. It should be unsized and absorbent. Hosho, a fine quality hand-made rice paper, is excellent, but less expensive practice paper is available.

You will need a Japanese inkstone (suzuri), an ink stick, and one or two special Japanese brushes (fude). This equipment is available in a kit (ideal for beginners) or may be purchased separately. You will also need a paper, a container for fresh water, and one or more white, shallow dishes for mixing values.

Holding the Brush

The brush should be held loosely with the thumb, index, middle and fourth fingers, so that the fourth finger serves as the main support. Never use fingers or wrist movement to make the strokes; the whole arm must move. Practice holding the brush and making strokes with arm movement, without moving your wrist or fingers.

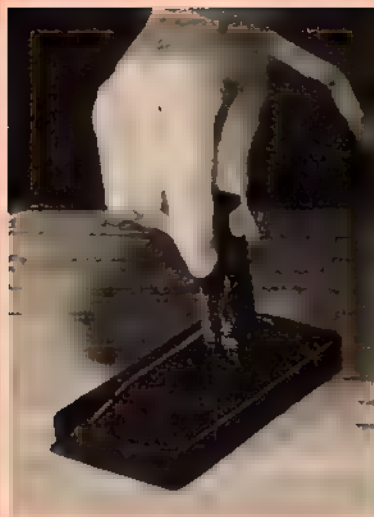
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INK PAINTING SUPPLIES



HOLDING THE BRUSH



GRINDING THE INK STICK

Preparing the Ink

The inkstone has a little well at one end. Place one teaspoon of water (no more) in the well. Dip the ink stick into the well, and use it to pull up water to moisten the surface of the inkstone. Then, hold the ink stick so that it is perpendicular, with the flat end of the stick against the grinding surface. Rub firmly in a circular motion, counting to 100 as you grind. Occasionally you may need to pull up a little more water from the well. When you finish grinding, the sumi (ink) on the inkstone should be very black.

Loading the Brush

Immerse the bristles completely in fresh water; wipe gently on a rag so that some moisture remains in bristles. Then dip tip of brush into the heavy sumi. Press brush gently a few times in the white dish to blend ink and water in the bristles.

"Three Ink Method." To obtain several values of black in a single stroke (such as is used in painting bamboo and fish bodies), wash the bristles in clean water; then charge the brush full with light ink. Now, dip 2/3 of the bristles length into medium ink, and then 1/3 into dark ink. At this point the brush is loaded with dark ink at the tip, medium ink at the center and light ink at the top.

Brush Strokes

In sumi-e, no sketching is possible and no changes can be made, so no two pictures are the same. The absorbency of different types of paper must be considered, and will account for different effects in the stroke. Consequently, the brush strokes are part control and part surprise.

Never move the brush in an opposite direction to the bristles.

Before you begin to paint, you should have the complete image of your subject in mind. Study photographs of your subject. Become familiar with shape and anatomy. Better still, observe from real life birds, animals, flowers, etc.

Chick. To make the head, dip the brush in ink; then hold brush at an angle and press down. (The same stroke in various sizes can be used for the head of a bird, mouse or squirrel.)

The other parts of the chick's body are each made with the same stroke as the head. All the brush strokes in painting the chick are made from left to right. Add the feet and the beak. For the eye, hold the brush vertically, and touch the tip of the brush to the paper.

Butterfly. For the wings, use two strokes at an angle, as shown, leaving space in the middle to paint the darker body and antennae with the brush tip.

Dragonfly. Paint the wings first, by drawing brush horizontally from the outside inward. Leave a space between wings to paint head and body in darker ink.

Bamboo. The stalk is painted in three or five segments. All the segments on a stalk are painted without reloading the brush. By using the three ink method to load the brush, the bamboo stalks will have a rounded appearance.

Begin at the bottom. At the end of each segment (except the topmost one), press slightly. Leave a small space between the segments. For the topmost segment, lift the brush more gradually to taper the stalk as a dry brush stroke.

Leaves. Holding the brush in a vertical position, paint two leaves so they roughly look like a fishtail. Then add another leaf at an angle, starting a little lower than the top of the fishtail. Vary the lengths of each of the leaves.

Mounting

To mount your finished sumi-e, you will need wallpaper paste and mat board (available at art supply stores). Mix paste according to instructions until it is the consistency of medium-thick gravy. Then carefully brush it on the back of the painting. Now, place the mat board on top (wrong side up), and weight it well until it is completely dry. This could take as long as two or three days in very humid weather. Now your sumi-e is ready to frame and display.

Source of Supplies

To obtain supplies for sumi-e, you may write to: Aiko's Art Materials Import, 714 N. Wabash Ave., Chicago, IL 60611. Send 55¢ for a supply catalog. ■



VARIATIONS ON A CHICK



A BUTTERFLY ALIGHTS



Elvera Campbell, our guest artist from Des Plaines, Illinois, studied sumi-e under Ryoza Ogura, the author of "The Lively Art of Ink Painting." She first saw his work at an art exhibit nearly 20 years ago. Overwhelmed with the beauty of his work, she asked him to teach her. Mrs. Campbell took over the classes of Mr. Ogura after his death in 1973. She now teaches Japanese ink painting at Maine Township Adult Evening School. Although proficient in oils and watercolors as well, Mrs. Campbell considers sumi-e more challenging.

Sand

Lamp Base

Covered with a mixture of sand and glue, an old lamp base takes on an entirely new look. Or, you can make a base to cover with the mixture. Whatever you do, you'll be excited and pleased with the results.



Materials

You'll need an object to be coated with sand for the base of the lamp. This can be an old lamp base, a simple cardboard box, a shapely glass vase, or almost anything else. The sand coat itself will weight an object to provide a sturdy and substantial base.

You'll also need natural and light brown sand (may be purchased at most any craft store); white glue; tube of raw umber acrylic paint; paint brush; whisk broom; cardboard box with short sides or the sides cut down; and a lamp fitting (available at hardware or craft stores).

Instructions

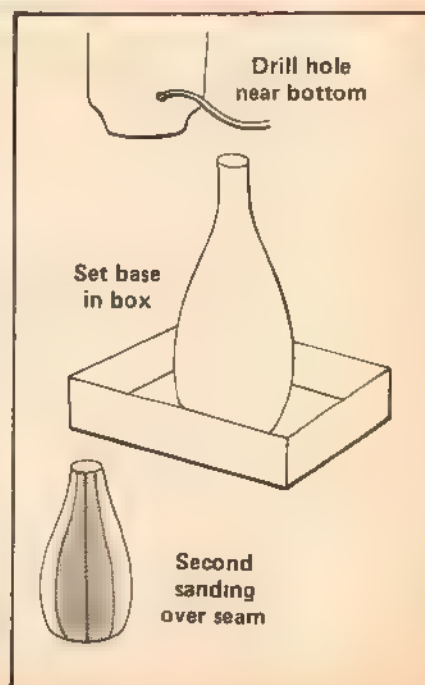
If you are making a lamp from a bottle or similar object, drill a hole in the side near the bottom, as shown, with an electric drill before you coat the object with sand. For cardboard or plastic, just poke a hole in the side with the point of a scissors.

Place the lamp base in the cardboard box, as shown.

Apply white glue liberally to one-third of the object. Let set for about five minutes. Mix the two shades of sand together and pour this mixture over the glued area. Rotate the object, and glue and sand in thirds until the entire object is covered. Let dry thoroughly. Repeat entire process over again, gluing and sanding in thirds. This time however, glue and sand over the seams of the previous coating (shown shaded). Let dry for 24 hours. Brush off any excess sand with a whisk broom.

Mix acrylic paint with water until it is the consistency of paste. Paint desired design onto the object. When dry, seal object with a clear plastic spray.

Connect the lamp parts. Then, cut a piece of felt the size of the bottom of the base and glue in place. This will protect tabletops from scratches. ■



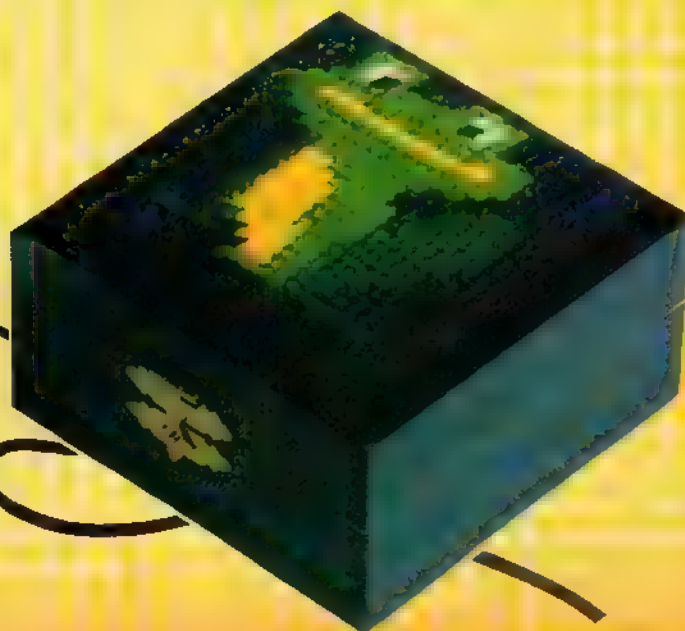


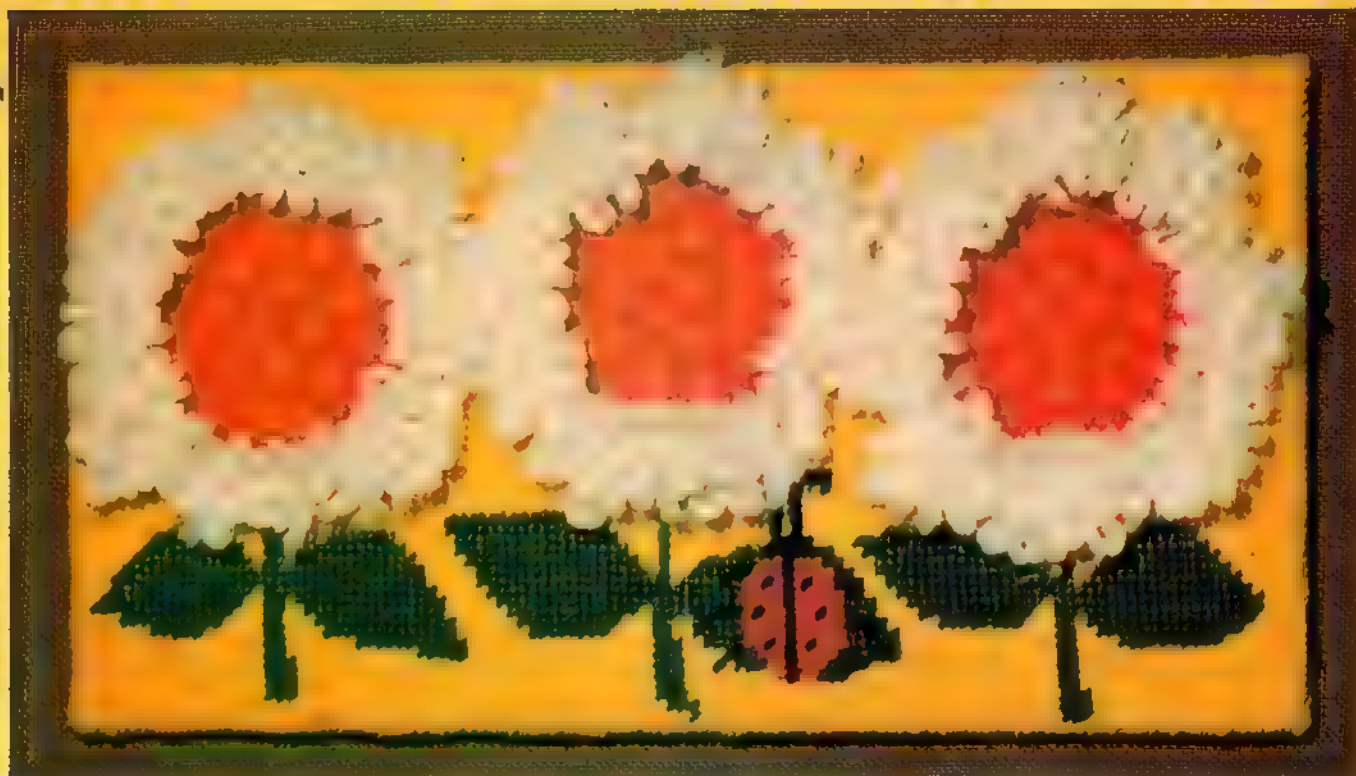
New Notions in Needlepoint

Get the needlepoint habit! If you've never tried it, now's the time to start with these unique ideas for a clock, plaques, coasters and box decorations.

On trains, planes, in doctors' waiting rooms, in beauty parlors — just about everywhere you go, you see people doing needlepoint. It's the "tote-along" craft, great for home decorations and gifts!

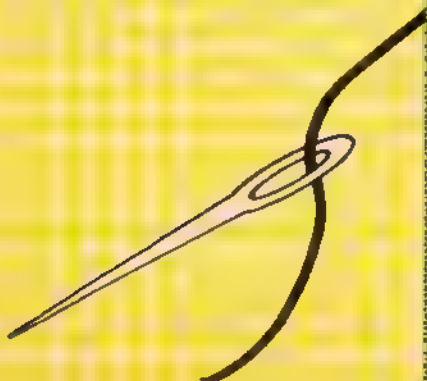
It's time for a novel Ladybug Clock. Or, how about a Toucan, Bee or Frog to use for pictures, coasters or decorations on a box?

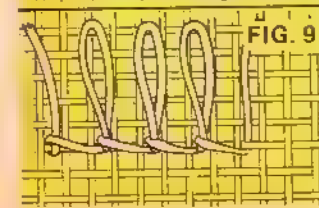
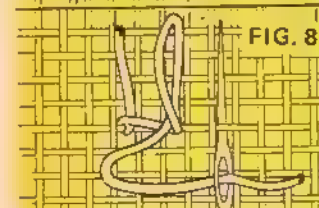
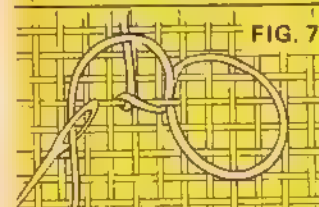
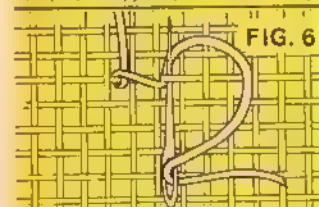
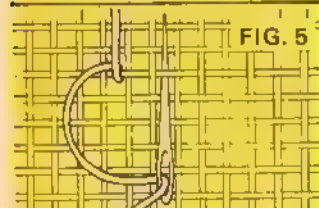
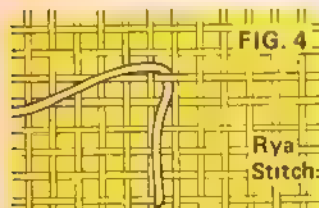
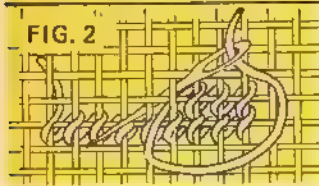
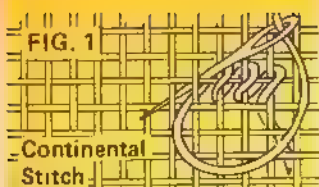




Looping the yarn gives fluffy effects to the petals on Flowers and the tail of a Raccoon — an added dimension to needlepoint!

All the designs shown are from Norden Crafts of Glenview, Illinois. Norden Crafts has original designs, available in kit form, for needlepoint, counted cross stitch and both rya and speedhooked rugs. In addition, Norden Crafts has a large selection of European specialty goods for needlecrafts, such as bell pull hardware. For further information or for the name of a Norden distributor in your area, write to: Norden Crafts, 222 Waukegan Rd., Dept. CT, Glenview, Illinois 60025.





Before you begin...bind the edges of the canvas with masking tape.

Transfer design to canvas. To do this, place the canvas right over the design and, with a permanent felt marker, trace the design right onto the canvas. When working on No. 7 canvas, you may wish to paint in the design on the canvas with acrylic paint. This way, if a spot of the canvas happens to show through, it won't be noticeable.

Note: Fill in small areas that require a few stitches first, then do the rest of the design and background. If the design calls for rya stitches, do them last. At start and finish of length of yarn, when doing continental and half cross stitches, fasten ends on back by running yarn under three stitches.

BASIC STITCHES

Note: If you are left-handed, simply reverse both the stitch and the direction, working from left to right.

No. 12 Canvas

Figs. 1 and 2: Continental Stitch. Thread the needle. Starting at upper right corner of canvas, work the stitches from right to left. Bring needle up from back at point that will be lower left part of first stitch. Make stitches with needle in slanted position. Draw yarn just tight enough to cover the canvas well without pulling it out of shape. Keep stitches even.

Complete first row and on last stitch, bring needle to back. Turn canvas so that you will still be working from right to left. Bring needle up through the second hole from right, below the line to be covered. This hole already has yarn in it. Proceed as before.

When you reach the side you started from, bring needle to back, turn canvas and bring needle up in the second hole from the right, below the line to be covered. This hole does not have yarn in it.

No. 7 Canvas

Fig. 3: Half Cross Stitch. Generally, work stitches on canvas from right to left. However, canvas can be worked from bottom to top, left to right, or held any way that is comfortable as long as stitches are always laid in the same direction.

Yarn should be cut not longer than 24" with about 3" drawn through needle. Bring needle up through canvas at point that will be the bottom of the first stitch. Make stitches with needle in vertical position. Draw yarn just tight enough to cover the canvas well without pulling. Keep stitches even. When the end of the row is reached, turn canvas 180 degrees and continue on next row, again working from right to left.

Figs. 4-9: Rya Stitch (used for petals of Daisy and tail of Raccoon). Start at top left corner of area to be worked in rya and complete one horizontal row at a time.

Thread the needle. Begin by sticking needle down through hole in canvas and up through hole immediately above.

Fig. 4. Pull yarn through, leaving a tail measuring 1" at the lower hole. Pull the upper yarn to the left.

Fig. 5. Next, fold tail over upper yarn, and hold tail in place with thumb. Bring yarn counterclockwise around and under this end and through the second set of holes to the right. Pull yarn firmly across the 1" tail to create the lockstitch that prevents the yarn from being pulled out.

Fig. 6. To make a loop, place needle into the same two holes used for the lockstitch.

Fig. 7. Pull yarn, leaving a 1" loop.

Fig. 8. Fold the loop over upper yarn. Bring yarn counterclockwise around the loop. Inserting your thumb at base, adjust loop to 1". Lock loop with lockstitch.

Fig. 9. When length of yarn is used up, finish with a lockstitch. Cut yarn 1" from canvas. Bring needle with the new yarn through the holes used for lockstitch; pull through leaving 1". To lock, bring yarn around both loose ends and make lockstitch. Loops are cut open as work progresses or are left uncut. Begin next row in the next set of holes. Do not sew into a row that has yarn in it.

BLOCKING

To block the finished piece, place it wrong side up on a board, fasten with aluminum nails 1" apart and about 1" from the filled-in area. Stretch to the original shape and dimensions. Place a wet towel on top of canvas, or sprinkle lightly with an atomizer. Do not use too much water. Remove the towel and let the finished piece dry thoroughly (24 hours or more) before removing nails.

MOUNTING

Mount the finished piece on a piece of board the same dimensions as the piece itself. Turn the raw canvas edges over onto the back of the board and staple to secure.

Display your work on a larger board covered with burlap or any other desired fabric. Add a hanger to the back.

SPECIAL INSTRUCTIONS FOR...

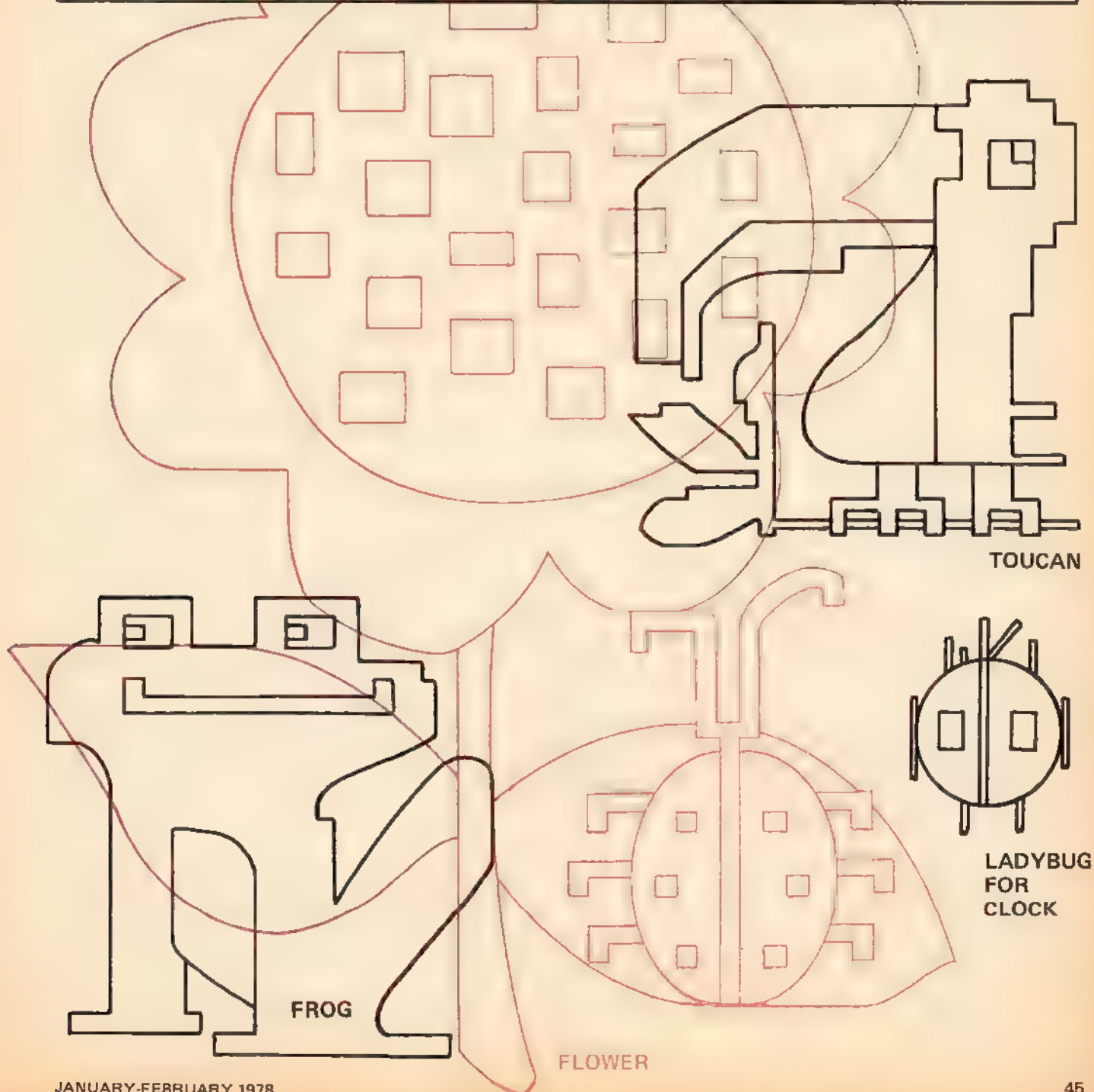
Frog Box. The finished piece is blocked and mounted. Then, it is set inside the recessed lid of a trinket box.

Ladybug Clock. The finished piece is blocked and mounted. Then, clock hands and mechanism are added.

The battery operated clock, \$15.95 ppd., and the wooden lacquered trinket box, \$6.95 ppd., can be purchased from Norden Crafts, Dept. CT, P.O. Box 1, Glenview, IL 60025. Enclose check or money order. ■

CRAFTS 'N THINGS

Materials	Needle	Canvas – Type and Size	Yarn – Type and Color
Frog Box	No. 17	No. 12 canvas 6" square	3 ply 100% wool yarn: (Split and use 2 strands at a time) Black, Kelly Green, White, Yellow
Ladybug Clock	No. 18	No. 12 canvas 12" square	3 ply 100% wool yarn: (Split and use 2 strands at a time) White, Red, Black
Toucan Plaque	No. 13	No. 7 canvas 6" square	Thick 100% wool yarn: Light Green, White, Red, Navy Blue, Orange, Black
Bee Plaque	No. 13	No. 7 canvas 6" square	Thick 100% wool yarn: White, Black, Yellow, Orange
Daisy Plaque	No. 13	No. 7 canvas 15" x 24"	Thick 100% wool yarn: Yellow, Medium Green, Orange, Red, Black, White
Raccoon Plaque	No. 13	No. 7 canvas 12" x 13"	Thick 100% wool yarn: White, Grey, Black, Forest Green, Medium Blue



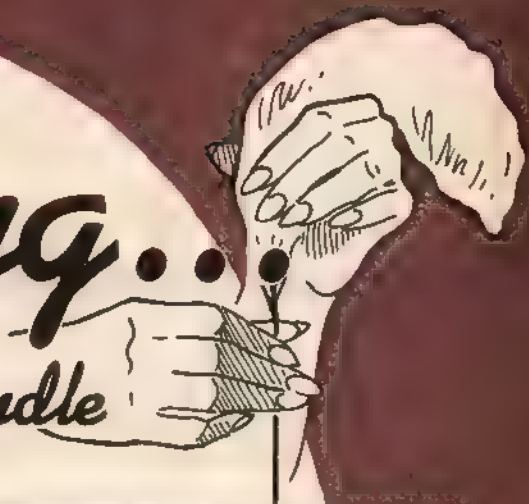
NEEDLEPOINT PATTERNS



RACCOON

Spinning...

with a Drop Spindle



Whether you knit, crochet, or work in any of the other fiber arts, you'll be pleasantly surprised at the difference a handspun yarn can make! And you'll burst with pride when you've turned a bag of raw wool into a finished product that is all your own.

The charm of spinning your own yarn is the special character of the handspun yarn itself and the quality it gives to anything you make with it.

And you don't need a spinning wheel — just a simple drop spindle will do it! Drop spindle spinning is one of the most ancient methods of spinning, and is still used in many countries today.



Jean Ann Corbett of Des Plaines, Illinois, is our contributing artist. Jean's interest in spinning started about 6 years ago. She now teaches spinning and is part owner of The Serendipity Shop in Des Plaines.

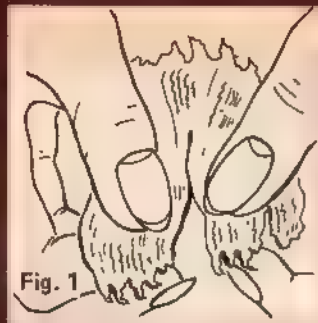


Fig. 1

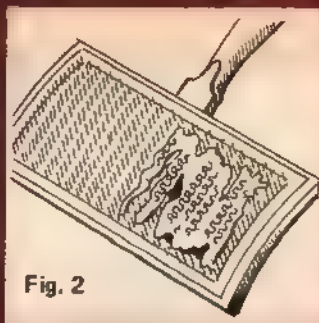


Fig. 2

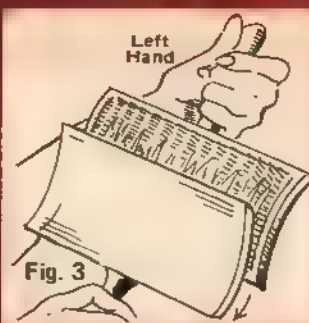


Fig. 3

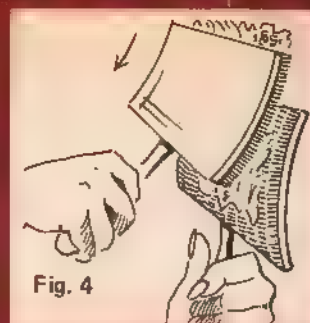


Fig. 4

Materials. (Sources of supplies are listed at the end of the article.) You'll need a drop spindle and a pair of carders — for an initial investment of about \$20.00. And, of course, fiber to spin.

Wool is the easiest fiber to spin, and is recommended for beginners. Raw wool ("wool in the grease") is wool that has had nothing done to it. It is available by the pound from spinning shops, or you can purchase a fleece, which is around ten pounds. Raw wool runs from 90¢ to \$2.75 a pound. Choose a wool with fiber that is at least 2" long.

If you look at a lock of raw wool (one pull, with the fibers running in the same direction) that is unwashed and unprocessed in any way, you will see that the fibers are wavy. This is referred to as "crimp," and causes the wool fibers to interlock as they are spun. The closer and tighter the crimp, the finer the wool will be.

Step 1: Teasing the Wool

On a lock of wool, pull open the matted end (Fig. 1) without pulling the lock apart. When you are finished, the lock of wool should still be intact, but opened up and fluffy. A good bit of dirt will drop out during this process. Tease each lock of wool.

Step 2: Washing the Wool

Your wash water and rinse water must be the same temperature. If you take the wool out of hot wash water and put it in cold rinse water, you could shock the wool and cause it to mat and shrink. Don't agitate the wool too much, as this will also cause matting.

Be careful not to wash out all of the lanolin. You want to leave some in for ease in working with the wool.

Fill the sink or a bucket with "hand hot" water and a liquid dishwashing detergent. If your water is very hard, add a little water softener, too. Then immerse the wool in the water and let it soak at least an hour.

Transfer the wool to the rinse water. Do not let water run directly on the

wool at any time during the process. Lay the wool out to dry, and keep turning it occasionally until it is dry. If the air is very humid this may take a couple of days.

Step 3: Carding the Wool

Carding straightens the wool fibers, opens them up, and combs out more of the dirt and straw.

Before you begin to card, mark your carders "left" and "right" so you will always use them in the same hands.

Now take a lock of wool and tease the fibers so they all run in the same direction. Lay it on left carder (Fig. 2) with the fibers running in the same direction as the handle. Continue to fill the carder all the way across.

Carding is a process of alternately brushing the wool and then transferring it to one carder. This brushing and transferring must be done at least three times.

First Brushing. Hold the carders with the left carder facing you (Fig. 3). Lightly touch the right hand carder across the top of the left hand carder. Then bring the right hand carder down across the left hand carder. Once you have started the downward motion, do not stop or separate the carders until you have finished the movement. At this point, some of the wool will have transferred to the right hand carder. Continue brushing until there seems to be no more transfer of wool. Now you will have wool on both carders.

The next step is to transfer all the wool onto the right hand carder. Hold both carders with handles down and the teeth facing each other (Fig. 4). Put the bottom of the right hand carder above the left hand carder, behind the wool. With the teeth just barely interlocked, pull the right hand carder down across the teeth of the left hand carder, with the right hand slightly angled out. Again, do not stop until the carders are completely separated. This should transfer the wool from the left hand carder to the right. If there is some wool left on the left hand carder

don't worry about it — just leave it on and continue.

Second Brushing. Now return to the original method of holding the carders (with the empty left hand carder still in your left hand) and begin brushing again. The wool will begin to transfer back to the left hand carder. You will probably find there is much less transfer of wool returning it to the left hand carder.

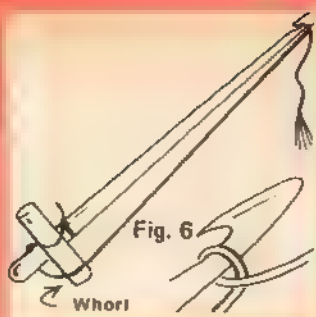
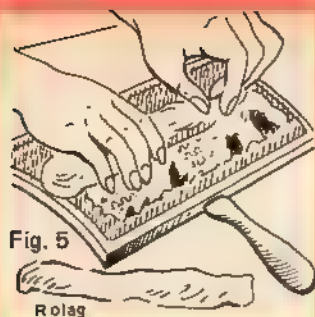
Again, when there is little transfer happening, you are ready to transfer all the wool to the left carder. This is done the same way as explained before, with the carders facing each other, only this time the left hand carder goes above and is pulled down across the right hand carder. (Whichever carder you wish to transfer the wool to is the carder that goes above and is pulled down across the other one.)

Third Brushing. Now, again return to the original method with the full left carder in your left hand, and begin brushing again. Usually, after this third brushing, your wool is carded enough and you are ready to spin. If it still looks a little tangled, however, continue brushing and transferring (alternating which carder you are transferring to) until you are satisfied with the look of the wool.

To get the wool off the carders, transfer it all onto one carder — it doesn't matter which one. Now begin to roll the wool off the carder with your hands (Fig. 5), lifting the wool out of the teeth and rolling it in the direction the teeth are bent from the top to the bottom of the carder. The roll you have taken off the card is called a rolag. The rolag is ready to spin.

Step 4: Spinning

Tie a piece of commercial yarn onto the spindle, at the bottom of the long shaft (Fig. 6). Bring it down over the whorl (disc) and around the short end of the shaft, then back up to the top, hooking it in the groove. Unravel and untwist the end of the yarn, as shown, to make it easier to attach the raw wool to the yarn.



To start spinning on the spindle, draft (draw out) about $1\frac{1}{2}$ " of the raw wool from a rolag, and lay it on the unraveled end of the yarn on the spindle. Hold the two together with one hand, and with the other hand give the spindle a clockwise twist to get it started spinning. The raw wool will twist around the commercial yarn, joining the two together.

While the spindle is rotating, your hands are drafting the wool and controlling the spin. With one hand, hold the yarn right at the end of the spun part (Fig. 7). With the other hand, hold the rolag a few inches above the spun yarn, and draft (draw out) the fibers in the rolag to the amount you want. Then let go with the hand that was holding the spun yarn, and let the spin travel upward toward your other hand. Repeat the process by moving up the hand holding the end of the spun yarn and moving the other hand up a few more inches to draw the fibers out. Continue to spin in this manner until you come to the end of the rolag. The size of the yarn will depend on the drafting.

Leave between $\frac{1}{2}$ " to 1" of the rolag unspun at the end. To join a new rolag, draw out $\frac{1}{2}$ " to 1" and lay it on top of the unspun fibers left on your spun yarn. Continue to spin, joining the two together.

Anytime you are not spinning, do not let the spindle hang free, as it will tend to reverse, causing your yarn to unspin and break. Tuck it under your arm to hold it.

You may find it helpful to have someone keep the spindle turning for you when you first start to learn. It takes some practice to get your hands coordinated to control the yarn and keep the spindle spinning. Try to spin a medium to fine size yarn. Heavier yarns are harder to spin.

When the spindle is down to the floor because of the length of the yarn you have spun, unhook the yarn from the top of the spindle, unwrap it from around the bottom of the whorl, and

wind it on the long shaft (Fig. 8). Leave enough spun yarn to wrap around the bottom of the spindle, under the whorl; then bring it back up to the top and hook in the groove again. Proceed with your spinning, stopping to wind yarn as needed.

Step 5: Plying the Yarn

Depending on how you will be using the yarn, you may want to ply it to make it stronger. Wind the yarn off the spindle into a ball. For a two-ply yarn, you will need two balls of yarn. Put each ball into a separate container (coffee can) to keep them from rolling around when you are working with them. Using your drop spindle in a counterclockwise direction, take an end from each ball and simply spin the two strands together.

Step 6: Finishing

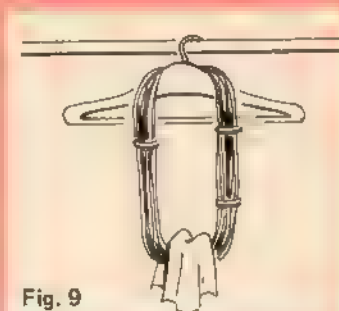
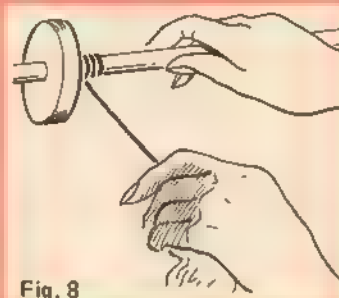
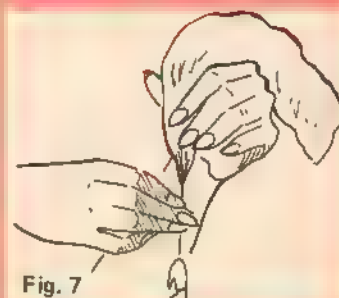
When your spindle is full of yarn in the number of plies you want, take the yarn off the spindle, winding it into a skein around your hand and elbow. Tie the skein in about four places so it won't become tangled while you are washing or dyeing it.

Now the yarn is ready for the final washing. This time you will get the yarn totally clean, removing all traces of lanolin and dirt. Follow the same directions as for washing the raw wool, but you may want to wash it several times and let it soak longer. This final wetting of the wool also holds your spin by locking the fibers together.

If you want to dye your yarn, use ordinary household dye, such as Rit, Cushing or Putnam. Do this after final washing, but before blocking. Have water "hand hot" but do not boil.

Then, block the yarn while it is still wet. To do this, hang the skein over a plastic hanger, and drape a towel through the bottom of the skein (Fig. 9). The towel will weight the yarn.

When the yarn is dry, knit a sweater, crochet an afghan, weave a scarf, macrame a hanger, or use the yarn in any of the fiber arts. And your finished article will be very special indeed!



Sources

For wool and spinning supplies, write to one of the following companies: Serendipity Shop, Dept. CT, 1523 Elginwood, Des Plaines, IL 60016. 50¢ for catalog. Some Place, Knot Textile Tools, Dept. CT, 2990 Adeline St., Berkeley, CA 94703. 50¢ for catalog. The Mannings, Dept. CT, R.D. No. 2, East Berlin, PA 17316. 50¢ for catalog.

For additional spinning instruction, the following books are recommended: "Your Hand Spinning" by Elsie Davenport; "Joy of Spinning" by Marilyn Kluger. ■



Light strokes with the electric pen produce the delicate outline and features of an Oriental Girl. Deep, broad strokes give a bold background to a Deer and Lion, replicas of ancient art. A Thunderbird has some burned sections painted brightly.



Woodburning

Practice is the key to success in woodburning, an ancient craft modernized for all ages to enjoy.

Want to have some fun and learn a real art at the same time? Then, get yourself an electric woodburning pen, a piece of wood (plywood is easiest), and get started!

Before you begin to do an actual design, practice the various strokes and techniques on a piece of scrap wood. It will take a while to get the feel of the pen, to realize what to do and how to get a variety of effects. Be sure to follow all the precautions stated on the package for working with the pen.

The pen actually has three surfaces for producing different effects. Using the tip of the pen will give you sharp, thin lines. The edge of the pen will produce broader, deeper lines. The side of the pen will give you broad, solid areas.

The amount of pressure and speed of motion are other factors determining the effect you get. With less pressure and faster motion, you will get light lines or shading. For harder wood, your motion will have to be slower.

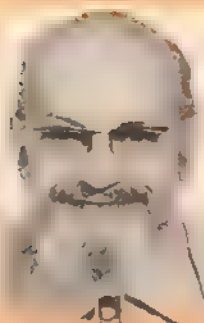
To produce patterns, use a circular motion, move sideways, or make sets of crossed lines. Degree of darkness will vary with the time pen is in contact with wood. Try different motions, keeping motions consistent.

Once you have practiced sufficiently and feel you have mastered the techniques, you are ready to do a design (patterns are on following pages).

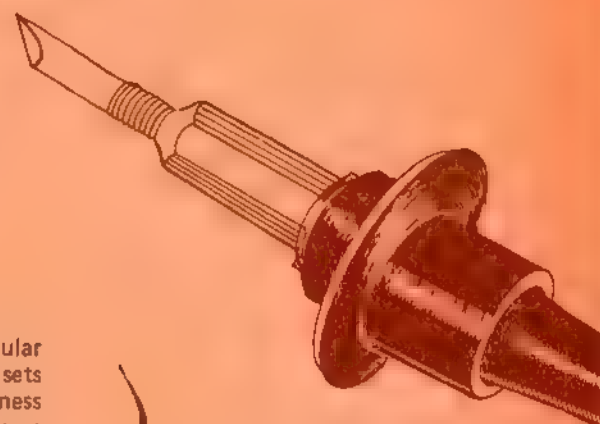
First, use carbon paper to trace the design onto the wood. Then, burn the design, outlining first. Fill in details and background.

When you have completed the design, prime it with a coat of clear acrylic glaze, diluted with water. Then, if you want, paint the design. Or, give it another coat of undiluted clear glaze.

The woodburning pen can be used with overpoints to burn designs onto other surfaces, such as leather and cork. Overpoints reduce the temperature of the pen. ■

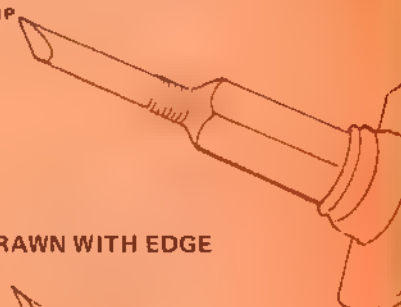


Noah Lichterman, creator of the woodburning projects shown, has been a designer for Rapco™, a division of Martin Yale Industries, for over 30 years. His work at Rapco™ inspired him to incorporate "primitive" art with woodburning. Rapco manufactures woodburning supplies and kits, as well as other hobby and activity sets. Ask for Rapco™ woodburning supplies at your local craft store, or write to: Rapco, Dept. CT, 500 N. Spaulding Ave., Chicago, IL 60624 for the name of a store in your area.



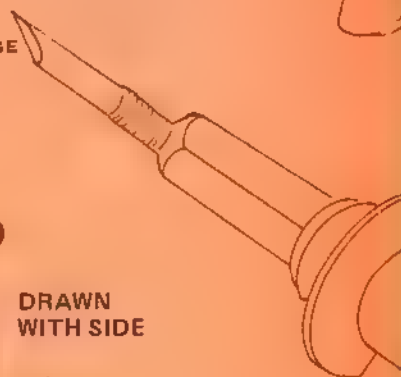
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TIP



DRAWN WITH EDGE

EDGE



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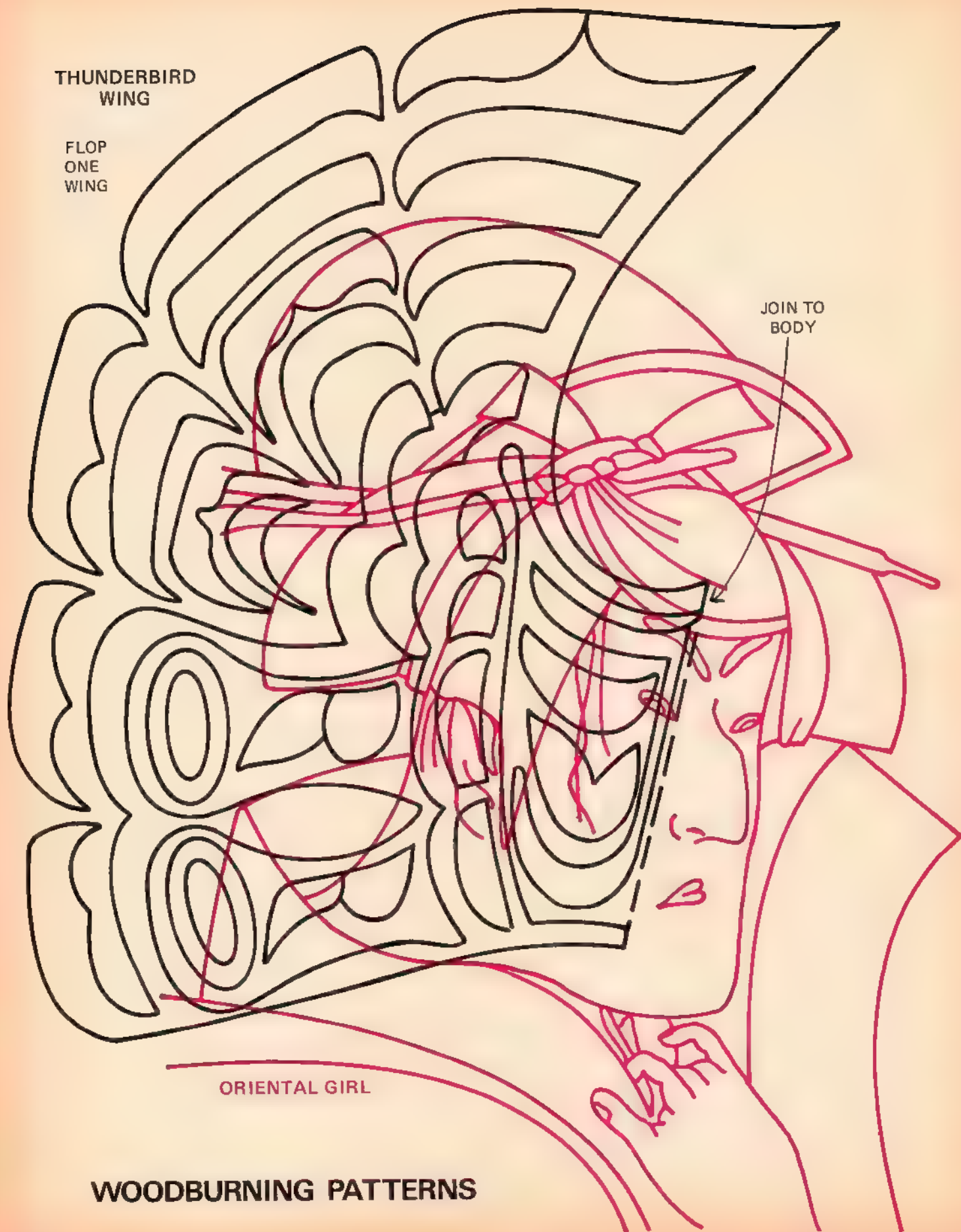
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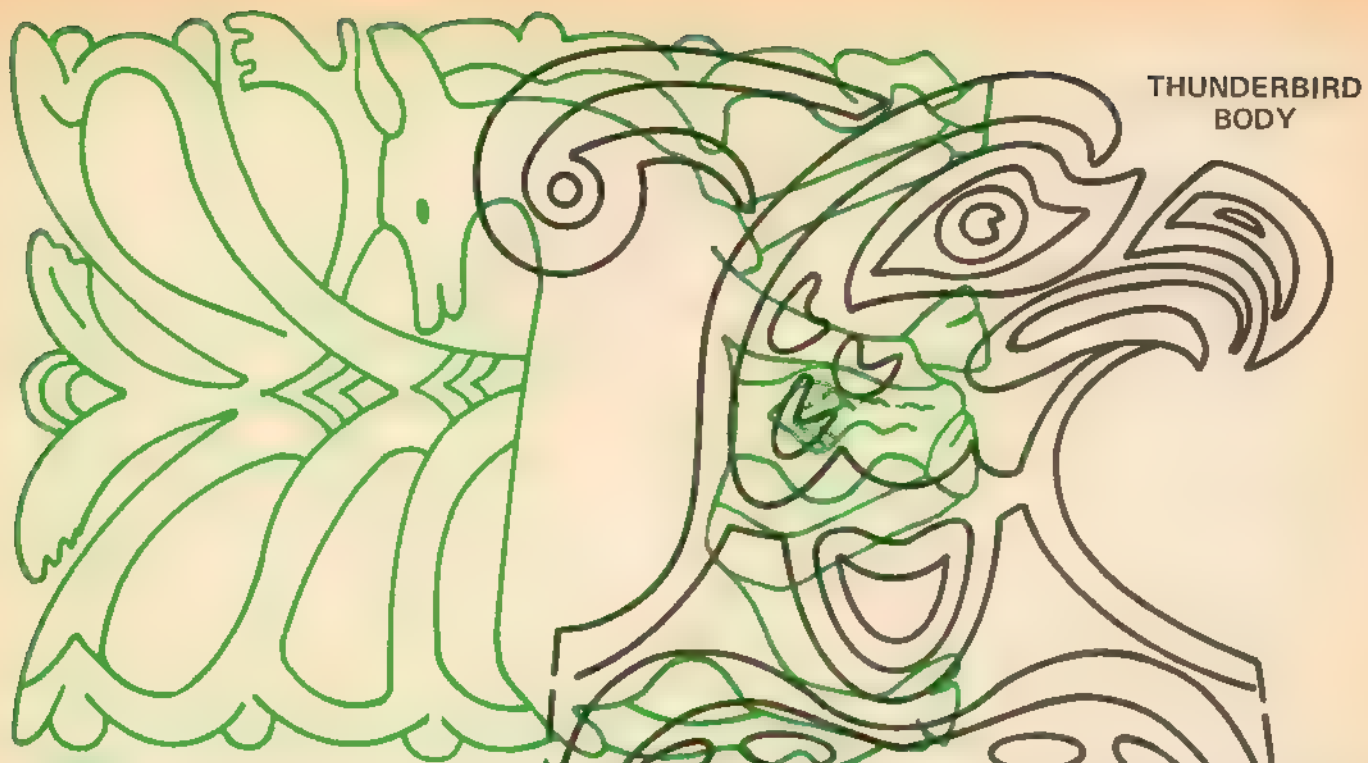
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JOIN TO
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ORIENTAL GIRL

WOODBURNING PATTERNS





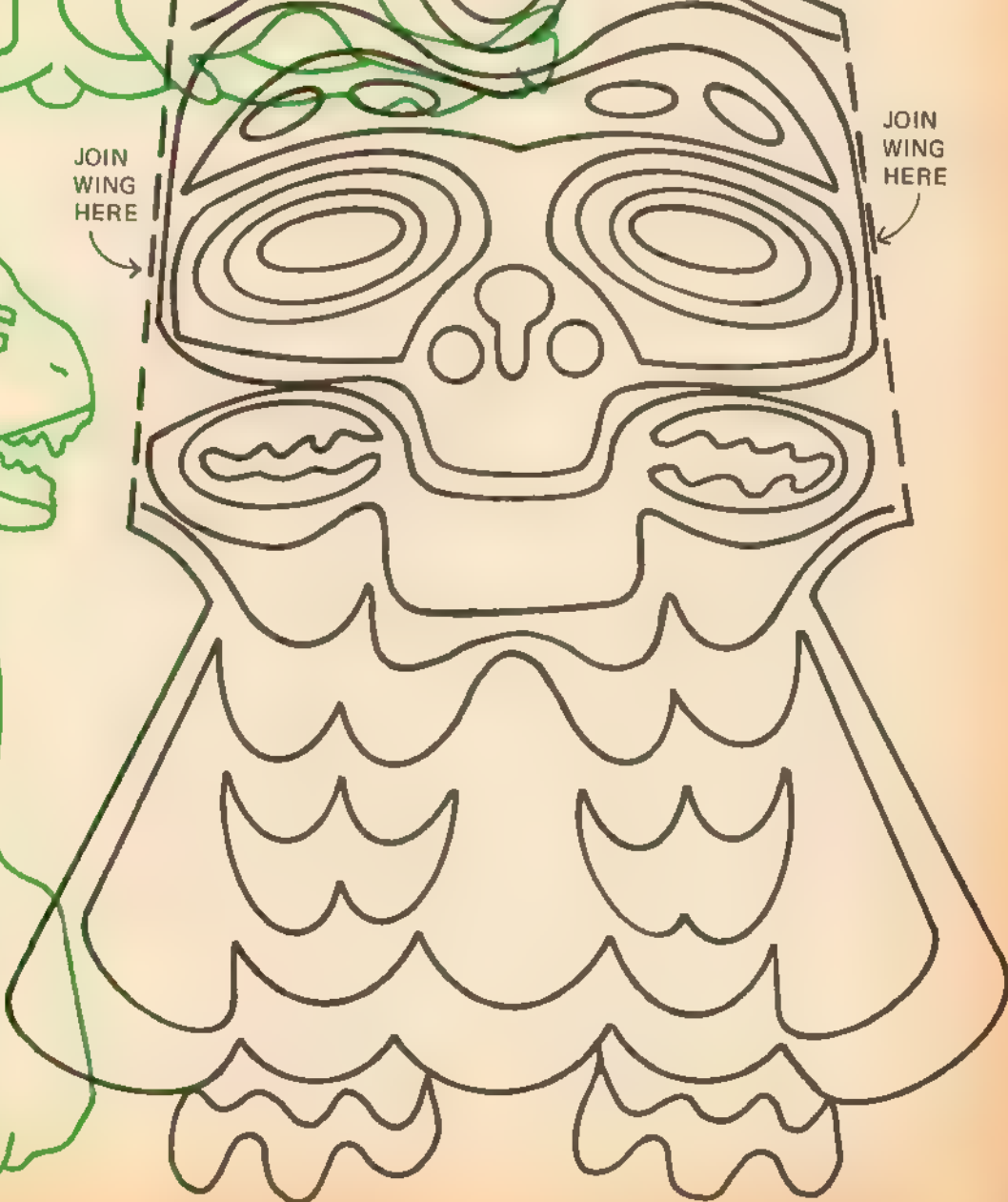
THUNDERBIRD
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DEER

JOIN
WING
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LION



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30 DAY MONEY BACK GUARANTEE

New Books of Interest

CRAFTS JAMBOREE by Van Nostrand Reinhold, 450 West 33rd Street, Dept. CT, New York, NY, 10001. \$14.95, hardcover, 296 pages.

Before you balk at the price of this book, consider the value of a colorful, 300-page craft encyclopedia which introduces more than 30 different types of crafts. Because that's what you'll find in "Crafts Jamboree."

It's a big, beautifully illustrated guide to hundreds of craft projects. General categories include Country crafts, Wood crafts, Leather crafts, Fabric crafts, Paper crafts, Flower crafts, Jewelry crafts and Glass and Metal crafts.

Under each of these general categories, specialized crafts are discussed. For instance, the Colour crafts section includes potato printing, block printing, simple marbling, marbling with seaweed, tie-dyeing, batik, coloring and decorating eggs.

Patterns and instructions for hundreds of brightly illustrated projects are provided. When you've practiced the simple crochet stitches, you'll want to use them on circular motifs and granny squares to make the lovely doilies and purses shown. Preserving and dyeing flowers will lead you to exquisite floral decorations.

You'll find instructions for making baskets, wooden buttons, wooden duck decoys, belts, purses, quilts, jerseys, rugs, candles, pots and much, much more. Craft lovers will surely find this attractive, informative book a worthwhile investment.

THE NEEDLEPOINT ALPHABET SAMPLER BOOK by Rita Weiss and Carol Belanger Crafton. Dover Publications, Inc., 180 Varick Street, Dept. CT, New York, NY, 10014. \$2.75, softcover, 48 pages.

If you've done any needlepoint, you know why finished pieces so often become treasured heirlooms. You know how much time and discipline is required for such projects and you've experienced the excitement of seeing your design emerge from the canvas into a colorful, durable texture which invites close inspection.

Chances are, you've used the Tent Stitch. This is the most common needlepoint stitch. It slants from left to right in a series of close-knit weaves. The Tent Stitch makes an attractive design, and it's really quite simple. But did you know that many other stitches

CRAFTS 'N THINGS

which look more complex are just as easy to learn?

"The Needlepoint Alphabet Sampler Book" shows close-up, detailed photographs, diagrams, and directions for 32 distinctive stitches. These include the Tent Stitch, Bargello, Cross Stitch, Florentine, Gobelins, Hungarian, Jacquard, Moorish, Diamond Eyelet, Parisian and Scotch.

Embroidery stitches are usually learned by practice on samplers, and this book features charts for 26 samplers, each one a letter of the alphabet, and full-color photographs of the finished projects. Most of the letters use a variety of stitches for truly interesting effects. All are bordered by the basic Tent Stitch.

We were very impressed by the clarity of instructions in "The Needlepoint Alphabet Sampler Book." The novice will be reassured, not only with simple instructions, but with background information about selecting canvas, needles and thread. You'll even find advice concerning the easiest way to thread your needle!

As you become familiar with new stitches, you'll emerge from a curious beginner to a talented needlepoint artist, capable of working up your own stunning creations.

TIN CAN DOLL FURNITURE and Plans for a Doll House by Jack Reed and Heinz Jung, Hazel Pearson Handicrafts, 4128 Temple City Blvd., Dept. CT, Rosemead, CA 91770. 75¢, soft-cover, 15 pages.

If you enjoyed the canopy bed baby carriage and dinette set in this issue, you'll really be excited by this little book! "Tin Can Doll Furniture" serves both as an introduction to tin can craft and an inspiration to eager artists who have a few designs of their own in mind.

The booklet, which is one of very few instructional materials on this subject, explains the specific materials and tools you'll need and the basic steps for preparing metal pieces. You'll find complete instructions for a dinette set, upholstered chair, rocking chair, love seat and chaise longue, along with photographs showing some variations of these designs.

Although the furniture is beautifully ornate, you should have no trouble following instructions. The authors assure us that, "As complicated as this lovely miniature furniture looks to you, it really is not difficult to make." In fact, once you are curling the metal, you'll discover your own combinations for symmetrical designs. And that's when the fun begins.

(Continued on next page)

JANUARY-FEBRUARY 1978

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OLDIES BUT GOODIES by Donna Lawson. Butterick Publishing, 161 Sixth Ave., Dept. CT, New York, NY, 10013. \$6.95, softcover, 200 pages.

There's something very special about wearing an outfit that's uniquely you. Every woman has a favorite dress or blouse, one that looks just right and makes her feel the way she likes to feel.

If you've chosen to create clothes that will express your own unique personality, congratulations! And read on. Donna Lawson has written a book for you — it's dedicated, "...to you, for whom I hope making-do will become a creative passion."

"Oldies But Goodies" shows how you can restyle the fabric from old clothes into contemporary fashions. More than 60 clever ideas are featured with "before" and "after" photographs and step-by-step instructions.

You may have to see the book to believe how beautifully an old bedspread can be transformed into a coat. Or how old pillowcases and petticoats can become attractive clothes for children. (Scarlett O'Hara had the right idea when she used old curtains to make a gorgeous new dress.)

With a little paint, you can liven up old suede sandals. A few colorful stitches can make an old t-shirt or workshirt look mighty stylish. Old lacy doilies will add feminine frills.

Since most of the materials used in "Oldies But Goodies" came from thrift shops, flea markets, antique stores and rummage sales, the costs involved were next to nothing. A long summer dress, for example, was made from some old chintz drapes found at a thrift shop — cost: 30¢!

Ms. Lawson says "Sometimes you can wear your old finds as is. And other times they cry for your own invention. I run my creations through a zigzag sewing machine with the bravado of a trapeze artist."

Which brings us back (or should) to our own sewing machines and, perhaps, to thoughts of that old trunk in the attic filled with grandmother's soft gowns, satin loungewear and other "oldies but goodies."

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Make Gifts, Decorations, even Valentines!

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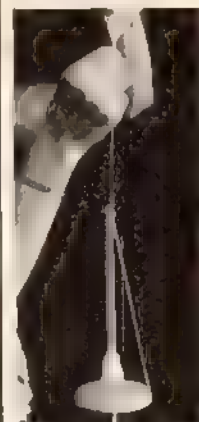
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02

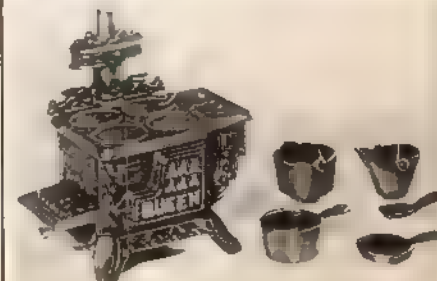
Craft Showcase



FINE SCALED PRINTS to enhance any dollhouse or panorama. A dozen new Williamsburg designs with textures and colors exactly matched to their full-size counterparts are authentic in every detail. (Scale: 1"=1') You have to see and touch this paper to fully appreciate the workmanship involved. Special introductory package: One 17" x 22" sheet of each design, 12 sheets in all. Send \$3.95 for package number 6032 to: Craft Products, Dept. CT-E, 2200 Dean St., St. Charles, IL 60174.



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Crafts 'n Things has selected these new, unusual, hard-to-find craft items to help keep you up-to-date on what's available. When ordering by mail, remember to include your check or money order and your return address. All purchases (except those personalized) may be returned for full refund if not satisfactory.



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A BUNDLE OF JOY for your bundle of joy. Tiny Baby is ideal for your baby's first doll. 9" of sweetness, she's dressed in her christening gown, bonnet and diapers, of course. She's tiny, so you can take her wherever you go. As a christening centerpiece she's adorable, as a playmate she's lovable. Send \$1.60 for Tiny Baby's pattern to: Carolee Creations, Dept. CTE-8, 144 Clinton, Elmhurst, IL 60126. Carolee's catalog is also available for 75c.

JANUARY FEBRUARY 1978

LAMP KIT



NEW
1978
Catalog

Enjoy making these adorable 13" high bottle dolls from our top quality kits or patterns. The touches of detail used in our designs make these dolls extra special. Each doll kit, made on an empty plastic detergent bottle, contains a pattern, complete easy-to-follow instructions and all the necessary fabrics and parts. All you need is the bottle, glue and sewing thread. Or you can purchase just the patterns if you wish to use your own fabric and parts. All the necessary parts for these dolls are available separately in our catalogue. And why not make one or more of our display lamps to show off your finished dolls? The lamp kits are complete except for fabric to cover the shade. Judianna, Dept. CT 18, P.O. Box 268, Paoli, PA 19301

QUAN		QUAN			
	Kit(s)	Pattern(s)		Kit(s)	Pattern(s)
A	DAPPER GRANDPA				
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C	FR. ENDLY FARMER				
D	BR. DAL. BEAUTY				
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(doll or fabric to cover shade not included)
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Total # of kits _____ Total # of patterns _____
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PATTERN ONLY
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Put "Pillow Talk" in your home

Mail to: Stitch 'n Stuff
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Please circle letter(s) and color(s) desired.

Pattern A, B, C, D, or E \$2.00 ppd.

Each additional pattern 1.00 ppd.

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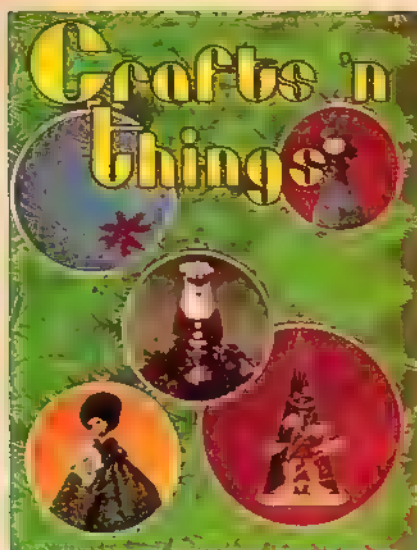
yellow, blue, pink, green, red
(kit does not include batting)

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City _____ State _____ Zip _____

T.M.



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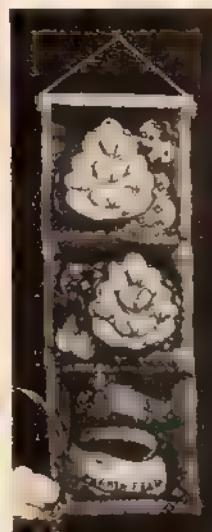
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Craft Showcase



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(Continued on page 64.)

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Here's a chance to create your own beautiful gemstone necklaces for just \$4.95. Let your imagination go wild and design the necklace of your dreams — or follow one of our superb designs. Our kit includes everything you need: instructions, patterns, barrel clasp, strong nylon filament and over two dozen tumbled and polished semiprecious stones, including amethyst . . . garnet . . . jade . . . and black agate — 11 different kinds of gemstones in all! Give your hands the satisfaction of creating a necklace sensation you're sure to treasure for a lifetime!

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MISCELLANEOUS

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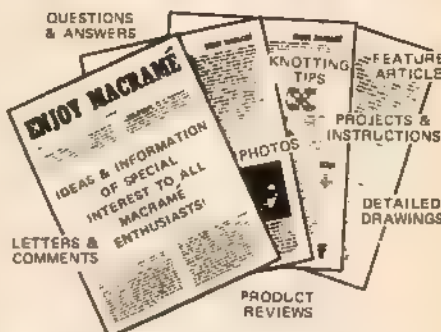
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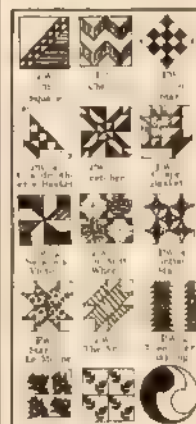
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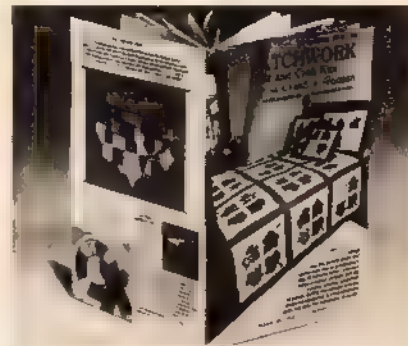
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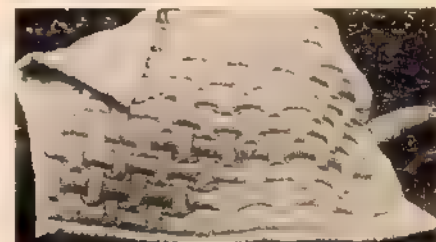
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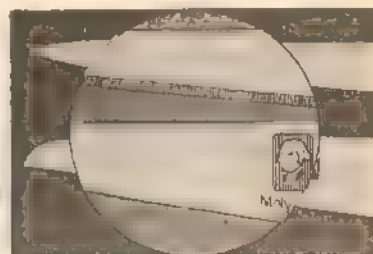
1. MOLYBDENUM VANADIUM STEEL, very effective — makes our knives razor sharp. You will cut slices so thin you'll see through them. Carve a roast water thin. Cut a soft spongy tomato to perfection. Slice an onion so close that you'll read the small logo on the blade while it's in the onion.
2. MOLYBDENUM VANADIUM STEEL makes our gourmet knives virtually indestructible. Please, please don't sharpen our knives... Experts say our edges will never ever have to be sharpened the old way. Simply rub them over any china plate and the razor honed blades will be restored. It is reported that no other knife in the world whose edge is so perfect can be restored so easily. Metallurgists say they won't bend, dull, rust, or lose their hardness ever.
3. MOLYBDENUM VANADIUM STEEL makes these knives durable and tough. Cut through big bones easily and effortlessly. No job too tough. Glide through big turkeys. Tough, but flexible, cuts slices close to bone and then cuts bone in half cleanly.
4. BEAUTIFULLY DESIGNED set of 4 with handsome rosewood handles. Magnificent in attractive design and practical in every way. 14 1/4" carver, 12 3/4" cleaver, 10 3/4" cook's knife, 8" parer. Stunning rosewood handles are impervious to grease and oil and safety bonded to the blades. You'll be proud to display these knives.
5. "OUR WARRANTY" We have a super fantastic product at a great price and we are willing to warrant these gourmet knives unconditionally. If you don't agree that our knives are the best cutlery offer anywhere, return them for full purchase price anytime. Not ten days, not thirty days, not even ten years! Return them anytime for full refund. Save our unconditional warranty and maybe your great grandchildren can refund your sets. We're not worried because even three or four generations from now these knives will be razor sharp, free of rust, and as beautiful and practical as they are today.

HERE'S WHY!

We promise to rush your order if you order now and avoid delay. At our truly remarkable price these gourmet sets are sure to sell quickly.



Razor sharp and precise, the Total Edge Knives cut meat, onions, luncheon meats, vegetables, cheese — anything — paper thin.



On ordinary knife, edge is just a fraction of total surface. On the Total Edge Knives, the entire blade is the cutting edge.

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PRICE OF
\$9⁹⁸**

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FULL WARRANTY

OUR MOLYBDENUM VANADIUM KNIVES will be your sharpest, toughest, longest lasting knives and are warranted against manufacturer's defect, rusting, pitting, bending or staining. If not, simply return them to: American Consumer Inc., Caroline Rd., Philadelphia, PA 19176, for a full refund (except postage & handling) or replacement at your option.

AMERICAN CONSUMER, Dept. VM-430, Caroline Rd., Philadelphia, PA 19176

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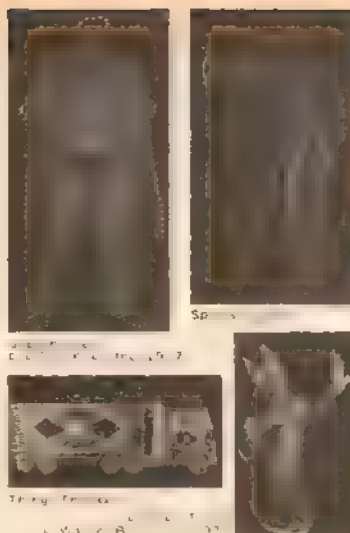
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Marketplace (from page 16)

City, NJ 08226. Handmade items, accepted on consignment only.

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Kingston. *His 'N' Hers Shop*. Lucy Mayhon. 51 Lawrenceville Street, Kingston, NY 12401. Handmade items. Consignment. For "his", rock lapidary; for "hers", items for wedding and showers. Send pictures and/or samples; price list. Include sase.

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I certify that the statements made by me are correct and complete.

(signed) Lyle N. Clapper, Publisher

Dates to Remember (from page 12)

MAY 6 & 7. HILLSIDE, IL. 11th Annual Hillside Selected Crafts Festival At the Hillside Shopping Center, Eisenhower Expressway at Wolf Rd. Hours: Sat., 9:30 a.m. to 5:30 p.m.; Sun., 11:00 a.m. to 5:00 p.m. Fee \$30.00. Send 5 slides or photos along with resume to: Irene Partridge, Rt. 1, 146 Park Ave., F.R.V.G., Barrington, IL 60010. Include sase.

MAY 12 & 13. COTTONWOOD, ID. Festival of American Folklife. At the Idaho Country Fairgrounds. Demonstrations of lost arts; displays of days gone by. Contact: Rosa Smith, Extension Home Economist, University of Idaho, College of Agriculture, Room 3, Courthouse, Grangeville, ID 83530.

MAY 31 - JUNE 4, FREDERICK, MD. Frederick Craft Fair. At the Frederick Fairgrounds, 40 miles from Baltimore and Washington, DC near intersections of Routes 15, 40, 70 and 270. For information and application forms, write: National Crafts Ltd., Noel Clark, Director, Gapland, MD 21736.

JUNE 2-4. NASHVILLE, TN. The Nashville Ceramic Show. At the Ryman Exhibit Hall, Opryland Hotel, Opryland Drive. For further information, contact: Ceramic Enterprises of Florida, Inc., 270 W. Reading Way, Winter Park, FL 32789.

JUNE 9-11. JANESVILLE, WI. Arts & Craft Show. At the Janesville Mall. Fee \$35.00. Contact: Judy Kelley, Box 61, Rome, IL 61562

(Continued on page 75)

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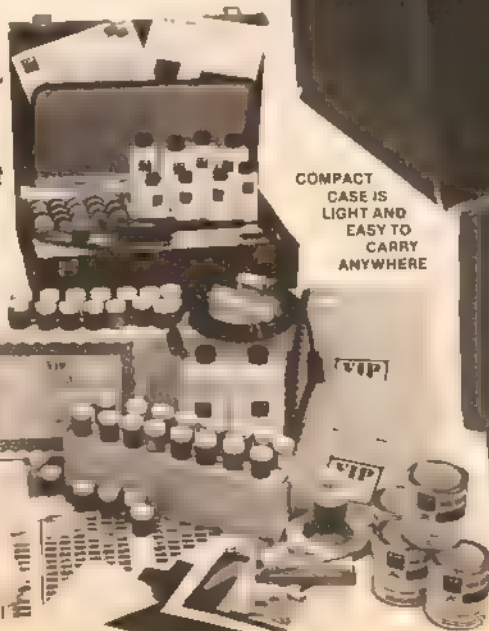
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1:00 p.m. PARADISE ISLE BEAUTY SHOP. Madge called about cigarette burn on dryer chair and small tear in shampoo chair. Repair time: 50 minutes. On-the-spot pay: \$22.50!

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Dates to Remember (from page 73)

JUNE 17. DEERFIELD, IL. Deerfield Commons Spring '78 Selected Crafts Festival. At Deerfield Commons, Deerfield Rd. & Waukegan Rd. Hours: 9:00 a.m. to 6:00 p.m. Fee \$18.00. Send 5 slides or photos along with resume to: Irene Partridge, Rt. 1, 146 Park Ave., F.R.V.G., Barrington, IL 60010. Include sase.

JUNE 24 & 25. PALATINE, IL. Countryside Mall '78 Starving "American" Arts & Crafts Fair. At the Countryside Mall, Sterling Ave. at Rt. 14. Hours: Sat., 9:30 a.m. to 5:30 p.m.; Sun., 9:00 a.m. to 5:00 p.m. Fee \$25.00. Send 5 slides or photos along with resume to: Irene Partridge, Rt. 1, 146 Park Ave., F.R.V.G., Barrington, IL 60010. Include sase.

JULY 4. KEWANEE, IL. Ethnic Food Fair, Arts & Craft Show, Antique Auto Show, Steam Show. At Francis Park. Fee \$15.00. Contact: Judy Kelley, Box 61, Rome, IL 61562.

JULY 29 & 30. WAUKEGAN, IL. Belvidere Mall Starving "American" Arts & Crafts '78. At the Belvidere Mall, Belvidere Rd. at Lewis Ave., just east of Tollway 294. Hours: Sat., 9:00 a.m. to 5:30 p.m.; Sun., 9:00 a.m. to 5:00 p.m. Fee \$25.00. Send 5 slides or photos along with resume to: Irene Partridge, Rt. 1, 146 Park Ave., F.R.V.G., Barrington, IL 60010. Include sase.

OCTOBER 6-8. KANSAS CITY, MO. The Kansas City Ceramic Show. At the Hilton Plaza Inn, Main St. at 45th St. Free demonstrations; classes; hobby competition. For further information, contact: Ceramic Enterprises of Florida, Inc., 270 W. Reading Way, Winter Park, FL 32789.

Do you have a craft event you'd like to have listed? Just drop us a line:

Dates to Remember
Crafts 'n Things
14 Main Street

Park Ridge, IL 60068

Please send in your notice at least two months prior to the date of the issue in which you wish it to appear.



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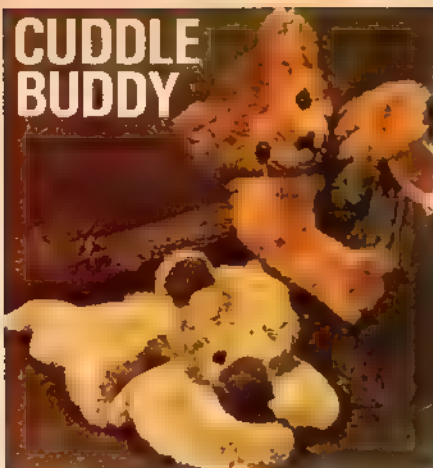
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<input type="checkbox"/> Both 5.00	

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Old Mother Hubbard & Dog

If you have enjoyed making our other Story Book characters come to life in calico, then you will certainly want to order the pattern for Old Mother Hubbard & Her Dog. Doll stands 21" tall and is so easy to make. Complete pattern \$1.60. Add 75 cents extra for craft brochure illustrating over 50 Craft Patterns PPD

Mail to:
OZARK CRAFTS, BOX 805 T, BRANSON, MO 65616

Please rush to me the items listed below, for which I enclose the amount listed

☐ Old Mother Hubbard Pattern
☐ Craft Brochure with over 50 Craft Patterns

Name _____
Address _____
City, State & Zip _____

Swap & Share (from page 8)

tie a piece of stiff nylon fishing line onto your scissors, and you are all set — just fold the fishing line in half and insert it into the eye of the needle. Put your thread through the resulting loop of line, and pull the threaded loop back through the needle!

Ruby P. Hade
212 Boardman Ave.
Bay St. Louis, MS 39520

Information Wanted...

I would like two binders to hold my Crafts 'n Things magazines. They hold twelve issues each and are ideal for keeping track of my copies. Send them to me if they are available. Otherwise, please let me know where I can get some.

Eleanor E. Hogren
1040 W. Summit Ave.
Fergus Falls, MN 56537

To obtain your binders, just fill out the handy order form on page 73 and send it to us. Or, better yet, make your own binders from the instructions given on page 23.

I have been trying to find a hump-back steel crochet hook No. 3 which is used in making an area rug from wool
(Continued on page 83)

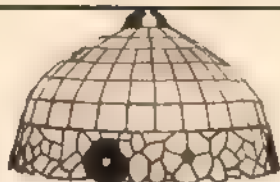
THE (free standing) MACRAPOLE \$19.95



- New design possibilities
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- Sturdy galvanized steel

The tool every knitter should have. The Macrapole is available at craft stores. If your store doesn't carry the Macrapole, have them order one for you from the manufacturer.

Write
Green Gables, P.O. Box 33271
Granada Hills, CA 91344



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A crocheted baby afghan as delicate as a newborn babe. The fine fan-like design is easily worked in baby green, baby yellow, and white. Pattern No. OB10, \$1.00. To facilitate handling, please enclose a self-addressed and stamped envelope. Come's, P.O. Box 1721-CT, Grand Central Station, New York, NY 10017.

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<input type="checkbox"/> MRS <input type="checkbox"/> MS				TOTAL

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with the modern, precision of
an electric clock**

The dependable and accurate

Electric Grandfather Chime Clock

Chimes every hour and every half hour



Pendulum actually swings!
Swinging Pendulum and
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From its authentic antique styling to its swinging pendulum, this wall-hung grandfather clock is about as close to original Colonial American craftsmanship as you can get—without spending hundreds of dollars for a real antique.

Yet this charming decorative replica has features our forefathers never dreamed of. It has the dependability and precision of a silent electric movement plus a lovely chime that sounds on the hour and half hour.

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This charming and elegant grandfather clock will add grace and beauty to any room in your home—kitchen, living or dining room, foyer, den, family room, business office or store. Guaranteed by Spartus to keep perfect time, silently. Free Mystery Gift included if you order now.



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Craft Books at magazine prices!



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333-Mad About Macrame 1.25
Make plant hangers, jewelry, a hanging table, an owl wall hanging, tapestry curtain, even a novelty garlic bag for the kitchen! (Hazel Pearson)

367-Macrame Using New Fibers 1.50
Discover a new world of vibrant colors with synthetic fibers...easy to work with and care for. Includes a lamp shade, hangers, etc. (H. Pearson)

322-Easy-To-Make Macrame Pot Hangers.... 1.25
Great beginner's book! 30 designs...13 knots clearly illustrated. Even a photo of the actual thickness of cord to use. (Hazel Pearson)

325-How to Make Plant Hangers 1.50
Learn 9 basic knots, start making simple (but beautiful) designs, using 3-color yarn, beads and string, leather and heavy jute. (Gick)

751 More Macrame 2.00
Beautiful all-color book of plant hangers, wall hangings, etc. (H. Pearson)

WEAVING

366-How to Twine Baskets and Such..... 1.50
Give twining a try! Make vases, flower pots, rugs, lamps...and more lovely accents for your home. Use jute, sisal and yarn. (Hazel Pearson)

366-Weaving on a Cardboard Loom..... 1.50
Make your own loom economically...then try your hand at making wall hangings, pillows, place mats, rugs, purses and more. (Hazel Pearson)

375-Experimental Stitchery and Other Fiber Techniques..... 5.95
Step-by-step guide for the more advanced crafter. Beautiful paperback has superb designs for wall hangings, quilts, pillows, etc.

DOLL MAKING

626-Living Dolls..... 1.50
Made from plastic detergent bottles. Patterns for clothes are included. Mr. and Mrs. Farmer, Clown, Santa, Mr. and Mrs. Pilgrim, Dixie Bell and School Girl. (Mangelsen)

320-Clothespin Dolls and Furniture 1.25
Instructions and patterns for making 20 dolls plus dozens of ideas for doll furniture and seasonal and holiday decorations...all made from clothespins and spools. (Hazel Pearson)

356-Dolls on Parade..... 1.50
Beautiful dolls you can make so easily, using discarded bottles as bases. Create Besty Ross, Granny and Gramps, a bride and many more. Patterns and easy directions. (Hazel Pearson)

18-Easy-to-Make Doll Furniture from Odds 'N' Ends 1.50
Create 16 complete room settings, from an egg carton drawing room to a modern patio furnished with plastic bottles, spools and clothespins. Make a bathtub, rocking chair, etc (Clapper)

SOFT TOYS

105-How to Make Sock Toys 1.50
Make the legendary red heel sock monkey and elephant, plus 50 other stuffed animals, dolls and puppets. Learn how to mold facial expressions, shape limbs, create hair-do's. (Clapper)

373-Soft Toys Made with Love 5.95
Has 30 full-size patterns for cuddlies like bean bags, monkey, elephants, penguin, horse, frog, giraffe, clowns.

3-More Sock Toys You Can Make..... 1.50
Katie Koala, Panda Pete, the Gingerbread Twins and 25 other lovable characters. (Clapper)

THE NATURAL LOOK

19-Nature Crafts..... 1.50
Over 150 ideas for making twig whistles, rock critters, corn husk dolls, etc. (Clapper)

491-Pine Cone Projects..... 1.00
Create a turkey, wreaths, centerpieces, trees, animals, etc...37 projects in all. (Boycan)

492-Pine Cone Creations..... 1.00
36 holiday creations: pixies, Santas, snowman, wreaths, Christmas trees, etc. (Boycan)

557-Pine Cone Novelties and Decorations ... 1.00
Owls, poodles, trees, Easter novelties, butterflies, flowers, etc (Boycan)

654-Driftwood Miniatures..... 1.25
Shows how to clean, bleach, polish and preserve driftwood. Miniatures scene ideas. (H. Pearson)

636-Handicrafting with Cones, Seeds, Pods. 1.25
Great year-round decorating ideas plus jewelry and a sensational rustic window treatment. Easy directions, tips and hints (Hazel Pearson)

363-Rustic Wall Plaques..... 1.50
Preserve Nature's collectibles. Make unusual wall plaques and centerpieces, using driftwood and dried materials. (Hazel Pearson)

664-Decorating Rocks for Fun..... 1.25
Bring rocks and pebbles to life with paint as Forest Dwellers, Farm Critters, etc. (H. Pearson)

ENCYCLOPEDIAS

141-Pattern Encyclopedia 2.95
Over 250 boldly outlined patterns for tracing, cutting, enlarging, reducing. (Eleanor Doan)

12-Fun Encyclopedia 8.95
Over 1,000 pages, 2,400 ideas. Games, brain-teasers, riddles, party plans. (E.O. Harbin)

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- 469-Holiday Magnetic Art Foam Book I..... .75**
Add sparkle to your holidays! (Mangelsen)

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one, two or
three years
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Reading is fun for Sarah—as it *should* be for every child. At age four and a half, she's already choosing her own books at the San Diego, Cal. library.

She reads books many third graders find "hard going." Yet she won't enter first grade for another year.

Sarah is typical of thousands of children who learned to read with "Listen and Learn with Phonics"—a reading kit that actually makes reading fun.

"Listen and Learn with Phonics" was developed by a reading expert. It has been endorsed, after extensive testing by teachers, schools, and educators

This practical (and inexpensive) home-learning kit *fascinates* eager young minds from three to ten. The child *hears* the letters or sounds on the phonograph record, *sees* them in his book and repeats them himself. This makes an absorbing *game* of better reading—with amazing results!

FOR EXAMPLE:

- Slow or average readers show sudden, often spectacular improvement in reading, in spelling, in understanding.

- Older children often advance their reading skills several years beyond their age levels

- Young "pre-schoolers" actually *teach themselves to read* by this simple but startlingly effective phonics method of words, pictures, and records.

6 TEACHING GAMES INCLUDED FREE

Set includes six separate "word building" games. All six are sent with your Listen and Learn Phonics Set **FREE** of charge!

TEACHERS & PARENTS ACCLAIM RESULTS

"I received your Combination Teaching Set and am positively delighted with it! . . . your marvelous approach to reading is just what we need."

Mrs. Rogavin, Central High School, Snyder, N Y

"We purchased 'Listen and Learn With Phonics' . . . for our nine year old son . . . within two weeks his reading had improved 100%."

Mrs. Gregory Knight
San Leandro, Cal

These "Learning Tools" Simple to Use!
You don't need special teaching skills to use this program. Nor do you need any special knowledge of phonics.

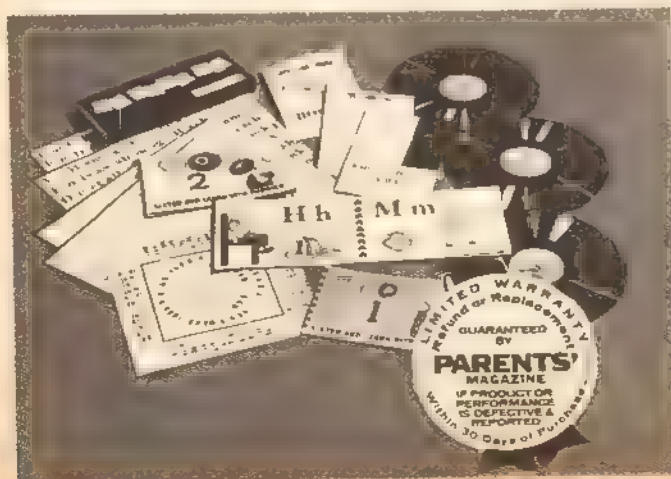
In fact, your child needs no special supervision on your part. This set is so simple, so fascinating, he can learn "on his own" *without help*.

10-DAY FREE TRIAL—PLUS 4-MONTH MONEY-BACK GUARANTEE!

Results are so dramatic, the publishers will make the complete kit available to your child with an equally dramatic **FREE** trial and guarantee.

Under the terms of this unusual offer you can test the kit free of charge for ten days. Moreover you may use the kit for four months and then return it for *full refund* if you're not completely satisfied with your child's progress!

See for yourself how fast your child can learn to read. Just fill out and mail the coupon attached. There's no obligation, and six teaching games are included free—yours to keep whether you buy or not. Career Institute, a division of Singer Communications Corporation, Little Falls, New Jersey 07424



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☐ **TEACHERS:** Check for Teachers' Guide and Assignments

Swap & Share (from page 78)
fabric strips, but my efforts have been
in vain. I would appreciate it if you
could give me a lead as to a source
which still might carry these in stock.
Thank you.

Mrs. Robert A. Nelson
Rt. 3, Box 245
Sequim, WA 98393

We suggest that you inquire at Herr-
schner's Needlecraft, Hoover Rd.,
Stevens Point, WI 54481 for the steel
crochet hook. They should be able to
help you.

Could you tell me where I can order
music boxes for dolls and stuffed ani-
mals. Also, where might I find small
turntables for figurines to sit on.
Thank you.

Shannon Tulk
Hope, MN 88250

For the music boxes and turntables,
write to: Holiday Handicrafts, Inc.,
P.O. Box 470, Winsted, CT 06098.

I need help! I need information on
how to put ships inside bottles.

Valerie Burdt
RD No. 3, Box 118
Richfield Springs, NY 13439
(Continued on page 84)

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Dare to be different, crochet our delightful
heart afghan, and while you're in a daring
mood, crochet the heart and flowers throw pil-
low. Both are surprisingly easy. Afghan, Pat-
tern No. OH11, \$1.25. Pillow, Pattern No.
OP6, \$1.00. To facilitate handling, please en-
close a self-addressed and stamped envelope.
Como's, P.O. Box 1721-CT, Grand Central
Station, New York, NY 10017.

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Order our full-size PATTERNS for making these adorable cloth dolls. The SUNSHINE TWINS are
23" tall, with perfect little noses, ears, fingers & toes. Boy wears 1-piece sailor suit. Girl wears
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feet, shoe pattern is included. Complete PATTERN for these easy-to-sew dolls & their clothing—
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80 Original Dolls & Related Delights. Ill. residents add sales tax. First Class Mail—Same Day
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Clip Coupon —

CAROLEE CREATIONS (CT-8), 144 Clinton, Elmhurst, IL 60126

☐ SUNSHINE TWINS \$3.50 Name _____
☐ Illus. Catalog \$.75 Add. _____
City & State _____ Zip _____

(Outside U.S.A.? See ordering info. above.)

Check or M.O. enc. \$ _____



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Learn to make, repair, dress and
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EASY PROFITS CALCULATOR

NUMBER MEMBERS SELLING	x	PROFIT EA. CASE SOLD	=	YOUR GROUP'S PROFIT
15	x	\$12.00	=	\$180.00
30	x	\$12.00	=	\$360.00
60	x	\$12.00	=	\$720.00

So Adorable Everyone will Want Several for Decorating and Gifts.

Decorative and Useful So Many Ways.

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Mr. Schuler, Please send ☐ Show-n-Sell Cases of LITTLE LUVKINS CANDLE HOLDERS on consignment for 60 days without advance payment. ☐ Send Free Fund Raising Products Catalog 774

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Name, Address, Phone _____

To avoid a possible extra charge by the trucker for home delivery, provide a business address, if possible, to which shipment may be made

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All merchandise is shipped freight prepaid. These charges appear on your invoice. However, we send EXTRA FREE MERCHANDISE which, when sold, will completely pay the freight. Want to sell for yourself? Just send payment in full with your order. \$24.00 for each dozen candle holders. Pa. residents add 6% sales tax.

Swap & Share (from page 83)

We have checked our library for this information, but no luck! Why not inquire at your library or hobby store?

I need to know where to buy a copper powder made by Leo Uhlfelder Co. of Mt. Vernon, New York. This company does not sell direct and I can't locate a retail dealer who handles the product. The brand name is LUCO. It is used for electroforming or making copper-plated jewelry from leaves, flowers, etc. Some copper-colored powders are made from aluminum and won't work; only the LUCO will do the job. If anyone can assist me, I would greatly appreciate it.

K. L. Baner
3308 Springdale
Ft. Worth, TX 76111

I am interested in finding someone who knows where I can find or order colored popcorn and sunflower seeds. In the August/September 1977 issue of Crafts 'n Things, there was an article with a rooster and some butterflies made from them.

Miss Albert J. Benney
P.O. Box 324
Tallioton, GA 31827

In answer to your question, colored popcorn is manufactured by National Oats Co., Inc. in Cedar Rapids, IA 52402. We suggest you write to inquire about a supplier in your area.

I am trying to make the Granny Note Holder in the August/September 1977 issue. I could not find the granny head anywhere, so I bought a girl head. But it doesn't say what size crochet hook to use.

Shirley Buyck
14110 Arden
Levonon, MI 48154

You may use a No. 4 or 5 crochet hook. If you are still interested in purchasing the granny heads, they are available from Kirchen Brothers, Box C-1016, Skokie, IL 60076.

Pattern Search...

I am trying to track down the source of a handcraft pattern. I have been given several patterns of a Carolyn M. DeAngelions. The patterns (five to six inches in length and made of felt) have her name on them but no address of any kind. I have tried many craft magazines and stores, but no one had heard of the pattern.

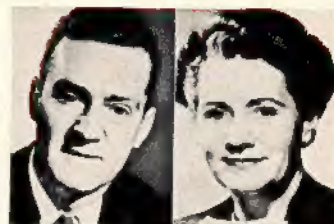
Ruth Schlosser
128 Hawthorne Ave.
Pikesville, MD 21208 ■

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ALL Fabrics!
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ALL Patterns!

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Martha and I originated the Fabricon Method of Invisible Reweaving. We have shown the road to spare time income to hundreds of men and women.

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BEFORE



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**Only Two \$5 Jobs a Day at Home Pay You
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Successful Fabricon Invisible Reweavers report that there is no worry about getting enough work to keep busy for as many hours as they want to work. In many cases, there will be no need for you to leave your home or call on anyone to get the work. Jobs come to you. AT OUR EXPENSE, we will tell cleaners, laundries, clothing stores and other business firms in your own town that you do this work and are ready to handle their jobs . . . and once they learn that you are the Invisible Weaver in your

town or neighborhood, jobs will come to you almost automatically. The useful service you offer will always be in demand. Prices in big cities for Invisible Reweaving are high—in small towns this service is usually not available. As an Invisible Reweaver you will be able to fill these needs, do better work at lower prices . . . and much faster, too. Invisible Weavers in all parts of the country are reporting earnings up to \$10.00 in an hour . . . and some say they have more work than they can handle.

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Only recently have the closely kept secrets of reweavers been made available to ambitious folks through the world-famous Fabricon Method. Practically everywhere more women and men, too, are needed to fill the demand. If you want to do this work, have normal use of hands, good eyesight with or without glasses, you'll find it simple, easy, fascinating to learn and to do Fabricon overlay reweaving . . . and immensely profitable. Without interfering with your present occupation—without leaving your own home, you may add as much as \$240 a month (some do even better) to your present income. An ideal hobby and source of profit for retired and older persons. No experience necessary, education is not important. Some high-

earning Fabricon Reweavers did not even complete grade school. Here's work you can do in your spare time, without leaving your home—that in a short time may create for you a growing business that can pay you well for many, many years. Don't turn the page before you fill out the coupon at the right which will bring you quickly all the facts, all the information, all the details about the secrets of invisible reweaving—free and without obligation. This is the opportunity you may have been looking for to solve your money problems.

Ken Watson

FABRICON COMPANY, Dept. 941
An International Home Study School
2021 Montrose Ave., Chicago, Ill. 60618



Mrs. Virginia Warehime used her Fabricon reweaving earnings to help put her two boys through college. "Comfortable" Mrs. Warehime says, describes her personal and financial feelings since she started her Fabricon business.



Mrs. Betty Sheppard, a widow in the State of Alaska, has been a Fabricon Invisible Reweaver for more than three years. She makes approximately \$350 to \$400 a month, doing this fascinating work.

Mrs. Erdmann, a part time Fabricon Invisible Reweaver for the past 9 years, started making good money within one month after receiving the course. She says, "Just recently we moved from Fond du Lac, Wis., to Arvada, Colorado, and found the demand for Reweavers is even greater here."

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